

Bihari Satsai

a commentary

Sudarshan Kumar Kapur




The Satsai (seven hundred verses) is a famous work of the early 17th century by poet Bihari. It contains couplets on devotion, morality and love. Considered an important work in Ritikaal of Hindi literature, it is today as celebrated as Jayadev's Geetgovind.

The origin of Bihari Satsai is rather intriguing. Raja Jai Singh of Amber was lost in his young wife's love neglecting State duties and his other wives. Some ministers and his senior wife coaxed Bihari to send a couplet hidden amidst the petals meant for the king's bed. Reading these lines, the king regained his senses. He asked Bihari to write a couplet for him every day, and he would award him a gold coin each time.

Thus, the collection Bihari Satsai was born - out of the need of a poet to impress, and that of the State to have its king back from quagmire of sensual pleasures.





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PREFACE

It is a matter of great pride that we, Indians, have inherited a glorious literary, cultural and spiritual heritage. In our heritage, as Chakravarti Rajagopalachari once said, “We inherit a body of thought which, in the opinion of those best fitted to judge, is the product of the highest efforts of intellect and imagination that ever turned in that direction. ... and for which India is famous throughout the civilized world.” But it is a matter for great regret that youngmen and women of our schools, colleges and universities know very much less about it: Perhaps our education does not provide enough opportunities to them to discover and explore the existing mines and mines of this precious and perennial treasure.

While pursuing my postgraduate degree in English in early 1960s, the courses comprised study of several English eminent poets including Milton, Pope, Thomson, Keats, Wordsworth, Tennyson, etc. besides other things pertaining to the field of English literature. All these poets belonging to the West acquired international reputation, thanks to the efforts of British rulers and British Educational Institutions. Since then, this question was lurking in my mind whether we cannot find one amongst our own poet laureates in our national language, Hindi, or any other Indian language who could match the excellence of this art of poetry written by popular English and European poets. It was in 1973 or so that I chanced to read a small book *The Veiled Moon*, Translations of Bihari Satsai, by Amar Nath Jha published by Indian Council for Cultural Relations (ICCR), New Delhi. I discovered that illustrious Professor Dr. Amar Nath Jha could render in English only 200

couplets out of the seven hundred and odd couplets of Bihari Satsai, when his sudden death prevented him from completing the translation of the whole Classic. At that moment, I thought that I would translate all the seven hundred and odd Hindi dohas or couplets of Bihari Satsai into English, whenever the circumstances permitted. It was this small book that motivated me to go through the whole text of Satsai as given in Lal Chandrika by Lallu Lal and brought out by the pioneer indologist Dr. Grierson in 1896. It was almost after 25 years that I decided to translate my dream into action.

Translating the Bihari Satsai into English has been an exhilarating, elevating and enjoyable experience, which took me more than five years in doing so. I consider this humble effort of mine to be a labour of love. I hope that this would provide a window to English-knowing world, in this country and abroad, to peep into the rich literary and cultural heritage we possess and of which every Indian can be proud of.

In writing this translation-cum-commentary, I have benefitted from Hindi commentaries and research done by scholars on Bihari Satsai. I feel indebted to them all. I wish to express my special thanks to Shri Krishna Dutt Paliwal, who reviewed the pre-publication draft, for his useful and candid suggestions.

Lastly, I wish to express my deep gratitude to the Publications Division for the immense pains its team has taken in bringing this book to its present shape.

- Sudarshan Kumar Kapur

12 March, 2008

*To the memory
of my beloved
wife
SAKHI*

INTRODUCTION

Satsai, a set of seven hundred and odd couplets, written by Bihari (1595-1665 A.D.), is a seventeenth century classic of Hindi poetry. It is rather the best collection of short lyrics in Hindi.

Bihari occupies a unique and distinguished place in the history of medieval Hindi poetry. In popularity, as a poet, Bihari ranks in the top-most class. He is a poet who perfected the fine art of poetry to entertain the circle of his highly cultivated class readers of his age. Rich in thought content and dominated by the force of an extraordinary transparent talent, his poetry has endless variety and colours. In just seven hundred and odd couplets he has taken a permanent place among the eminent poets of this country. There are on his poetry about 50 commentaries in Hindi, two in Sanskrit, one in Persian, one in Gujarati and one in Urdu. This commentary is perhaps the first in English. Bihari's work is in the best tradition of our classical literature in Sanskrit and Prakrit having Hala's Gatha Saptashatika and Amaruk Shataka as its predecessors.

Bihari has been described as *a poet of mature eroticism*. His poetry is deeply sensuous and amorous. His eroticism is however playful and tender. In his poetry one finds vivid descriptions of human form, fleeting glimpses of charm in women, of beauty in nature. Above all he writes on the pleasures of senses, the graces of fine art and all that constitutes the art of living. His work is an excellent exposition of the cultural ethos of his times.

His keen observation, his descriptive power, his flight of fancy, his sharp and intricate imagery, his capacity of compressing a thought within a phrase, his delineation of every shade of feeling, his delicate touches of pathos and humour, his ability to invest philosophy with bright raiment, his subtle and suggestive diction — all are matchless.

Bihari is unrivalled in the poetic craft. Instead of using the epic medium, he chose Doha (couplet), one of the briefest forms as a medium of poetic expression and gave it a literary stature. His strength lies in putting the maximum of the images and ideas in this compact minimal framework of two small lines and in attaining a matchless artistic and poetic excellence. The beauty of these verses is that each couplet is a self-contained unit, complete in itself. Laconic in words and pithy in meaning, each couplet presents a complete picture or a whole idea or an entire mood. Each couplet stands separate and can be relished separately. In the words of Mr. J.C. Mathur, two important qualities of his verses are ‘restraint over the devices of expression and balance between design and spontaneity.’ And yet through hundreds of them there is continuity of thought and harmony of atmosphere.

The verses of Bihari centre round the eternally young and fresh figures of Radha and Krishna but are capable of universal application. The love of Radha and Krishna was not carnal, it was highly devotional. There are many couplets where one notices a devotee attaining a stage beyond love and devotion which is indistinguishable from the highest piety, and interpret *Vaishnavism*. Yet the main theme of Bihari’s poetry is eros. Each verse is like a miniature painting. Obviously, many of his verses became the themes of miniature paintings of 18th and 19th centuries. A number of Court artists

belonging to Kangra, Rajput and Mughal schools worked on them in their respective styles. Some of the paintings in different styles are available in museums at Delhi, Bundi, Udaipur, Varanasi, etc. A few of them are fashion statements of the time and the present-day fashion designers can learn a lesson or two from them.

Bihari practised poetry as a fine art to entertain himself and his highly cultivated audience. The great pioneer indologist Dr. G.A. Grierson was perfectly right when he observed, “I know nothing like his verses in any European language ... Each verse is a perfectly polished jewel”.

This translation is based on the Text as given in Lal Chandrika by Lallu Lal. Bihari deals with an unimaginable range of subjects in his 700 and odd couplets. Each couplet has some thing compact to tell or describe. They include themes such as description of Cap-a-pie, i.e, Limbs of body (Couplet number 440 onwards), description of Seasons (Couplet number 565 onwards), Home-Truths, Nature of men (Couplet number 591 onwards), Rasas/Moods (Couplet number 650 onwards) etc.

Thus Bihari Satsai is an authentic document of the social, cultural and religious order and the proverbial philosophy that obtained at his time.



मंगला चरण

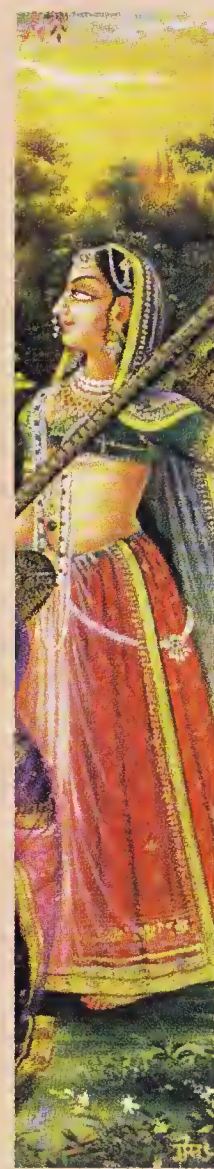
मेरी भव बाधा हरौ, राधा नागरि सोइ।
जा तन की झाई परै, स्याम हरित दुति होइ ॥ 1 ॥

Invocation

This couplet can be interpreted variously:

- (a) Relieve me of my earthly bondage, Gracious Radha ! The very image of whose body thrills Krishna and brings forth a glow on his countenance.
- (b) Release me from this worldly bondage, O intelligent Radha, the reflection of whose fair body falling on dark-complexioned skin of Krishna, turns it into a spark of green.
- (c) Radha, mitigate my sufferings and sorrows, release me from bondage and grant me salvation. You possess all the grace, wisdom and intelligence. A mere glimpse of You purifies the heart, removes darkness and bestows happiness.

Comments: This invocation is addressed to Radha, the celestial damsel imbued with grace. Bihari is a poet of love, beauty and romance. His verses centre round Nâyaka and





Nayika (hero–heroine), that is, around the eternally young and fresh figures of Krishna and Radha. So he mentions both of them in this invocation at the very first instance. This invocatory verse thus forms a salutation as well as the object of his exposition.

The poet uses colours in this couplet with telling effects. Radha is fair i.e. of yellowish hue whereas Krishna is swarthy (dark-tinged or *sanwala*). So when shadow of Radha falls on Krishna, he is delighted so much so that his dark-tinged face glows with evergreen haloes of happiness. Green is a mixture of yellow and bluish black and is symbolic of happiness and delight. In other words, when Radha and Krishna meet and unite, it gives immense pleasure to Krishna and his face becomes radiant. The reader can visualize the impact of such a happy union.

The invocation suggests that Radha, in comparison to Krishna, is a greater source of happiness. Salvation, the ultimate happiness, the lasting peace and joy, lies in one's union with God, in one's complete submission to Him, in one's merging with Him. Radha, the divine damsel, is the symbol of complete devotion and submission to Lord Krishna, the God incarnate. Radha is a symbol of human yearning for the vision of God, for deliverance and for lasting peace and joy.





सीस मुकुट कटि काँछनी, कर मुरली उर माल ।
इहि बानिक मो मन बसौ, सदा बिहारी लाल ॥ 2 ॥

With coronet on head, loin-cloth half covering the legs and tucking on to the waist, flute in hand, garland bedecking the chest – in this guise, O Krishna, may you ever remain in my heart.

Comments: In this couplet, Bihari, the poet, describes the details of the attire worn by Krishna. He has a crown on his head, a yellow loin-cloth around the waist half covering his legs, a flute in his hand and a garland adorning his chest. He entreats Krishna, his God, worthy of worship and reverence and invokes His presence in his heart and mind in this very guise and attire.

Bihari is a worshipper and devotee of cowherd appearance of Krishna dressed in the attire mentioned above. Krishna's consecrated-couch-wheel-mace-lotus appearance as Dwarkadheesh (Lord of Dwarka) does not seem to be acceptable to him.

मोर मुकुट की चंद्रिकन, यौं राजत नंदनंद ।
मनु ससि सेखर की अकस, किय सेखर सतचंद ॥ 3 ॥

The crescent in his crown of peacock feathers gives Krishna, Nanda's son, a rare regal splendour. As if envious of Sivâ's one moon, he has adorned his head with hundreds of such moons. In other words, where as only one crescent decks Sivâ's head, he sees hundreds of such crescents in the peacock feathers of Krishna's crown that gives him charm par excellence.





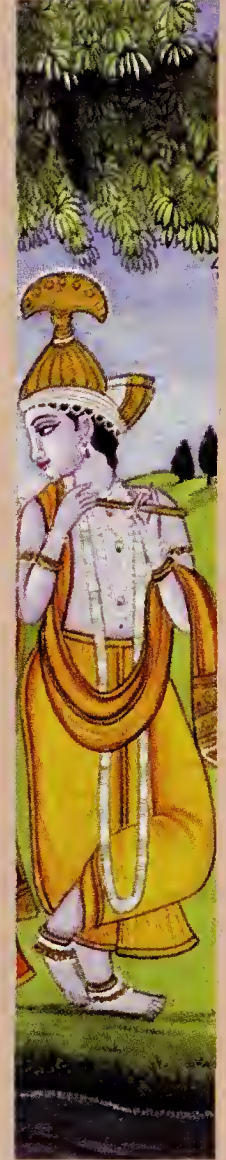
Comments : Krishna is deemed to be the incarnate of Kam-Deva i.e. Cupid, the creator of love-lust whereas Siva is the destroyer and annihilator of lust. So if Siva burns one lust, Krishna would generate a hundred of them. In other words, Krishna adorned with the crescent of his peacock- feathers crown looks so charming and captivating that hundreds of damsels and gopîs (cowherdresses) would fall in love with him simultaneously.

Describing Krishna as thus, Sakhi i.e. a friend of the heroine awakens in her heart a yearning and longing to see him in such radiance. Alternatively, it is a description of Lord Krishna's coronet by a devotee or poet himself.

मकराकृत गोपाल कै, कुंडल सोहत कान ।
धस्या मनौ हियधर समर, ड्यौदी लसत निसान ॥ 4 ॥

The Pisces-shaped rings in the ears of Gopal (Krishna) look so splendid and lustrous as if the flag of Cupid is flying high at the gateway in its full splendour after his conquest and entry to the fort/temple of heart.

Comments: According to the Hindu mythology, the flag of Cupid is said to have the symbol of pisces embossed on it. Ears are the gateways to the heart wherein are generated love and lust. When the lover beholds his beloved, he is attracted towards her and love is caused. Thus Cupid enters the heart. The poet here describes the splendour of Krishna's pisces-shaped earrings with the help of metaphors. His earrings are as splendid as a flag looks while flying high at the gate. Heart is compared here to the Cupid's temple. Sakhi, the go-between, has just returned after meeting the hero and tells the heroine how Cupid gripped Krishna's heart when he learnt about the state of his lovelorn beloved i.e. the heroine.





सोहत ओढ़े पीत पट, स्याम सलौने गात ।
मनो नीलमनि सैल पर, आतप परयौ प्रभात ॥ 5 ॥

His swarthy comely body looks so resplendent in yellow robes as if the sapphire- hills are sparkling in the sunshine of early morning.

Comments: Just as the early morning sun rays falling on the sapphire-hills make a spectacular sight, in the same way his bluish dark body in yellow attire looks extremely attractive and charming. The yellow robes match his swarthy complexion perfectly. It is a statement on fashion.

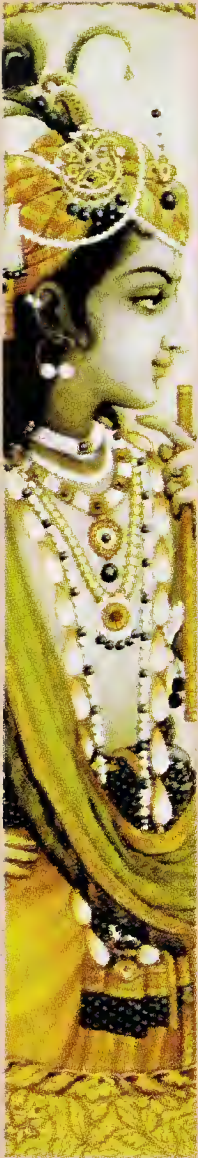
अधर धरत हरि के परत, ओठ दीठि पट जोति ।
हरित बाँस की बाँसुरी, इंद्रधनुख रँग होति ॥ 6 ॥

As soon as Krishna puts his lips on the flute, the green bamboo flute takes on the colours of his lips, eyes and robes and presents a sight of a rainbow.

Comments: In this verse, a friend describes Krishna's flute. His lips have a red luster, his eyes are white and bluish dark and his robes are yellow. When the lustre of all these three falls on the green flute, then all these hues combine and the flute assumes the colours of a rainbow.

The Sakhi (friend) wishes the heroine to be with him now. She thinks that if an ordinary flute can look like a rainbow in his company, how beautiful, charming and colourful the heroine would look when she is with him!





किती न गोकुल कुलवधू, काहि न किहिँ सिख दीन ।
कौनै तजी न कुलगली, हौ मुरली सुर लीन ॥ 7 ॥

How many of Gokul noble dames have not counseled each other for prudence and for keeping up family traditions of not going alone outside their family lane! But who has not tripped further the street after being enchanted by the lilting tunes of his flute! In other words, all have lost heart to the sweet and sonorous music of his flute and have transgressed the limits.

Comments: Tradition and custom cannot stop the flow of love.

सखि सोहत गोपाल के, उर गुँजन की माल ।
बाहर लसत पिये मनो, दावानल की ज्वाल ॥ 8 ॥

O, my dear friend, the garland of gunjan red-black round tiny seeds on the chest of Krishna is as adorning and bright as the leaping flames of the drunk forest-fire. It seems as if the internal love is leaping out like flames of forest fire.

Comments: There are three types of fires viz. sea fire, stomach-fire i.e. pangs of hunger and forest fire. There is a mythological episode connected with Krishna's life. Once Krishna's





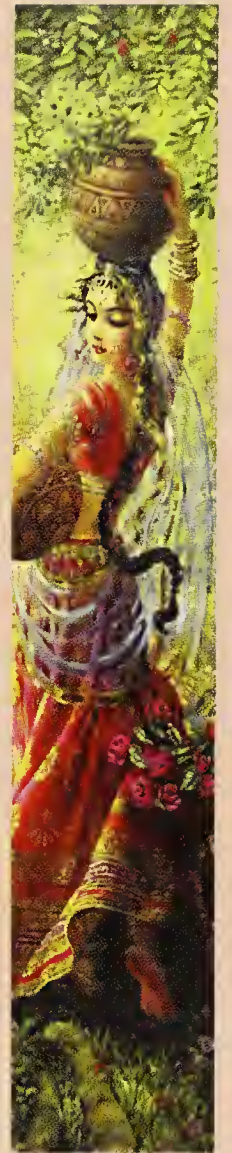
foster parents, Nand and Yashodha , accompanied by Krishna and other villagers were spending a night in a forest. At midnight, the forest caught fire. All were very much worried. At that time Krishna, the incarnate of God, is said to have drunk the fire and saved them. Here, the allusion seems to be to that fire but metaphorically the fire is also alluded to the pangs of separation. Thus the garland of red-black round seeds is compared to the flames of fire and the chest of Krishna is as dark as the forest.

Another interpretation of this verse can be that Krishna is wearing red-black seed garland prepared by a co-wife and the heroine, on seeing it, feels sad so much so that the garland of half red- half black seeds looks like leaping flames of a forest fire to her. Here the garland of half red-half black tiny seeds is compared to fire which emits red flames as well as black smoke simultaneously.

नितिप्रति एकत ही रहत, बैस बरन मन एक।
चहियत युगल किसोर लखि, लोचन युगल अनेक ॥ १ ॥

They live together all the time. They are alike in age, features and feelings. To behold this young pair in their prime, one needs not one but many pairs of eyes.

Comments: The observer is not contented with one pair of eyes he possesses and desires to be blessed with innumerable pairs of eyes to behold and appreciate their charm.





गोपिन सँग निसि सरद की, रमति रसिक रस रास ।
लहाछेह अति गतिन की, सबन लखे सब पास ॥ 10 ॥

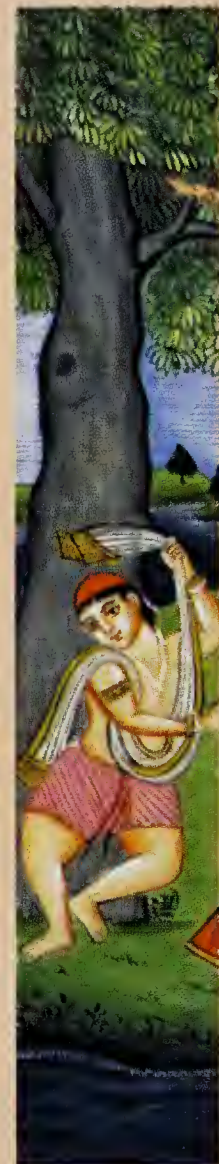
Krishna dances playfully with herdswomen on a full-moon-lit pleasant autumn night. In whirlwind movements he moves so fast that every damsel finds him dancing by her side.

Comments: In this couplet, the poet describes the beauty of Râsa Lîlâ, a popular Indian group dance-form, performed by cowherds, men and women, with great gusto and enthusiasm in the region Braja Bhoomi (Mathura, Vrindabana in U.P. and around). Râsa is a circular dance associated with Krishna. The present day Râsa Lîlâ depicts dramatic interpretation of the episodes from Krishna's life. In this folk dance, the central figure is in a fast circular motion and looks closeby to each one and every one of the others participating in the dance.

मोहि करत कत बावरी, कियेदुराव दुरै न ।
कहै देत रँग रात कै, रंग निचुरत से नैन ॥ 11 ॥

Why befool me with falsehood, my dear? No pretence can hide the truth. Redness of your eyes betrays clearly the way you have spent the night.

Comments: The hero seems to have returned in the morning after having spent the previous night with another damsel. He tries to hide the fact but the redness of his eyes shows his indulgence at night. The heroine, here, complains about his wickedness.





बाल कहा लाली भई, लोयन कोयन माँह।
लाल तिहारे दृगन की, परी दृगन में छाँह ॥ 12 ॥

“How did you get the redness in the pupils of your eyes, O Fair lady?”, he jibed.
“It is the image, O Krishna, of your eyes that has been formed in my eyes”, she replied.

Comments: In the first half of this couplet, the hero asks the reason of the redness in the pupils of her eyes. In the second half, she retorts that it was the reflection of his eyes that has fallen on her eyes. It suggests that the hero has spent the night with another lady and has remained awakened the whole night. Hence there is redness in his eyes. Another reason can be that she might have wept bitterly throughout the night for his indulgence in love-play with a rival and this might have turned her eyes red.

दुरै न निघरघटौ दिये, ए रावरी कुचाल।
बिख सी लागति है बुरी, हँसी खिसी की लाल ॥ 13 ॥

Your shameless denial or impudence cannot hide your impropriety. I do not like your senseless laugh. It is just poison to me.

Comments: The heroine rebukes the hero, for his impropriety of having spent the night with another woman, saying that his shameless excuses and attempts to deny it cannot conceal the truth. His fake smile is disgustful and is like poison.





स्वेद सलिल रोमाँच कुस, गहि दुलहिन अरु नाथ ।
दियो हियौ सँग नाथ के, हाथ लिये ही हाथ ॥ 14 ॥

At the time of wedlock, the bride and the bridegroom took water and romantic grass strains in their hands and the moment she had his hand in her hand, she gave her heart to him forever.

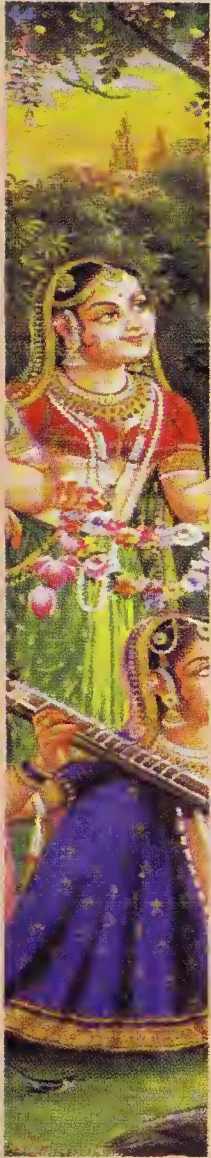
Comments: As a part of marriage ceremonial ritual the bridegroom and the bride take water and grass strains in their hands and touch each other's hands. They feel romanticised and thrilled. Mentally they were already united due to their divine love for each other before this formal ritual was performed.

कहति न देवर की कुबत, कुल तिय कलह डराति ।
पंजर गत मंजार डिग, सुक लौं सूखति जाति ॥ 15 ॥

The lady of respectable family does not tell any body the impropriety of her brother-in-law (husband's younger brother) for fear of family quarrel. Like a caged parrot with a tomcat nearby all the time, she is reducing day by day.

Comments: Her devar i.e. husband's younger brother is making amorous advances towards her and wants to have illicit relations with her. She is faithful, gentle and is worried. If she does not tell about his improper conduct, she is afraid lest she should be a victim of his lust. On the other hand, if she talks about it, then there is a fear of family strife. Due to this anxiety and dilemma in her mind, she is becoming lean everyday. In joint family system, there was greater possibility of such sort of misdemeanour on the part of the younger brother-in-law. Another interpretation is that the lady cannot tell her jathâni i.e. her elder brother-in-law's wife about her own husband's impudence of





spending nights with other women lest there be a family quarrel. Under this fear she has become skeleton.

(Note: Her own husband is a devar of elder brother-in-law's wife)

पारयौ सोर सुहाग कौ, इन बिन ही पिय नेह।
उनदीहो अखियाँ ककै, कै अलसौहीं देह॥ 16 ॥

It is wishful propaganda that she, i.e. the other woman, has got his acquiescence as her lover, when he does not love her even notionally. Mere pretence of drowsy eyes and sluggard body does not mean that there has been cohabitation..

Comments: Drowsiness of eyes and stretching of limbs are the usual signs after cohabitation. The other damsel wants to make a show of it by acting as such. The friend of the heroine explains the fraudulent conduct of the pretending damsel and tries to assure the heroine of hero's love for her.

छुटी न सिसुता की झलक, झलक्यौ जोबन अंग।
दीपति देह दुहून मिलि, दिपति ताफता रंग॥ 17 ॥

Not yet out of childhood bloom, come in the semblances of the budding youth. This combination gives her a body of luster of the hues of sun and shade fabric.

Comments: The heroine is not yet fully mature. The bloom of the childhood has not left her yet. Her limbs have just started showing signs of incoming youth. The bloom of the childhood and advent of blossoming youth have together given her body a rare luster. The transition from the stage of childhood to the stage of budding youth can be compared with the dawn or twilight.





तिय तिथि तरनि किसोर बय, पुन्यकाल सम दोन ।
काहू पुन्यनि पाइयत, बैस संधि संक्रोन ॥ १८ ॥

She is like the date (day), and the stage of her adolescence is like Sun in transition. Equally sacred and blessed are both times. A few pious only get the momentary occasion when the sun is in transition and constellations combine.

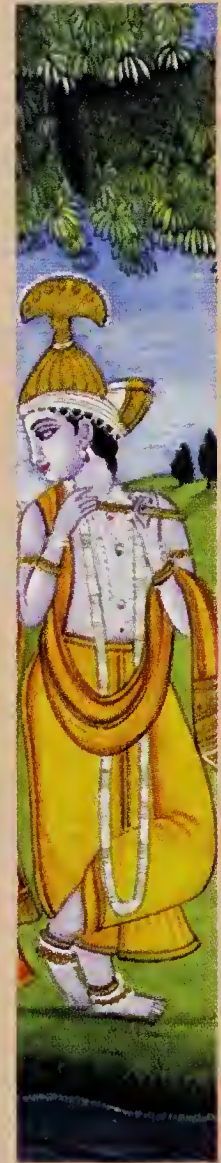
The belle is in the stage of adolescence. She is on the threshold of youth. Thus she is entering from childhood to youth. Such a stage is auspicious one.

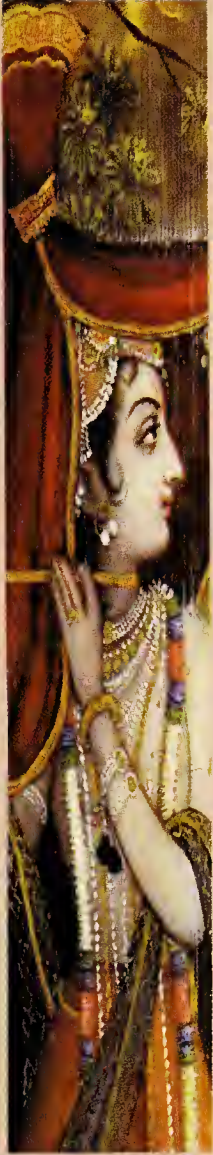
Comments: Just as the Sun moves from one constellation to another and this moment of conjunction is regarded as a blessed one, in the same way, the time of her transition from childhood to youth is a blessed one and the hero should take full advantage of this occasion when her body has acquired the radiance like that of a star.

लाल अलौकिक लरिकई, लखि लखि सखी सिंहाति ।
आज काल्हि में देखियत, उर उकसौंही भांति ॥ १९ ॥

O Krishna, her celestial adolescence is the delight and envy of all her friends. In a day or two her bosoms would be budding out.

Comments: Observing protuberance in the body of the heroine, a friend narrates the phenomenon to the hero.





अपने अँग के जानि कै, जोबन नृपति प्रवीन।
स्तन मन नयन नितैब कौ, बड़ौ इजाफा कीन॥ 20 ॥

Youth in full bloom has made additions, more than ever, to her bosoms, heart, eyes and hips, just as a clever king bestows extra favours on his own favourites.

Comments: Growing bosoms, heart, eyes and derrieres are signs of bloom of youth of a damsel. So just as a wise king shows excessive consideration for his favourites and showers promotions on them, similarly with the advent of youth, there has been excessive increase in the growth of these limbs and that has given her a rare charm and sparkle.

नव नागरि तन मुलक लहि, जोबन आमिल जोर।
घटि बढि तैं बढि घटि रकम, करी और की और॥ 21 ॥

Like a conquerer, the youth has overpowered the body of the young girl. With the budding of youth in her, certain parts of her body have widened while a few others have been affected as in case of the land revenue in a country conquered by a new ruler.

Comments: Just as a conquerer ruling over a newly conquered land makes forcible changes in land rents to be paid by the subjected people, likewise the young lady's body has come under the rulership of the youth resulting in substantial changes in different parts of her body. While the waist has narrowed, the eyes, bosoms and derrieres have enlarged.

The poet uses three metaphors in this couplet. The young girl's body is like a country, her youth, the new ruler and the physical changes happening in different limbs are like changes made in the land-revenue.





ज्यों ज्यों जोबन जेठ दिन, कुचु मित अति अधिकाति ।
त्यों त्यों छन छन कटि छिपा, छीन परति निति जाति ॥ 22 ॥

Just as the days become longer and nights shorter in the month of Jeth (May-June), likewise with the advent of youth, the bosoms grow in size and waist becomes slimmer every passing moment.

Comments: In reality, the waist does not become narrower, it looks so when compared to the growth in the size of her bosoms in these days of youth. This makes her body an object of special attraction and charm.

बाढ़त तो उर उरज भर, भर तरुनई बिकास ।
बोझनि सौतनि के हिये, आवत रूँध उसास ॥ 23 ॥

The load of bosoms on your heart has increased as your youth begins to dawn. This burden is causing jealousy in your sautine's (Co-wife's) heart and she is having long drawn breaths.

Comments: The thing to be seen here is that the load of heroine's bosoms is on her heart, so it is she who should heave a long drawn breath but the beauty of this couplet is that the poet makes it happen to the co-wife, her rival, the reason being latter's jealousy to the heroine's blooming beauty and growing youth.





भावक उभरौहौ भयौ, कछुक परयौ भरुआय ।
सीपिहरा के मिस हियौ, निसि दिन हेरत जाय ॥ 24 ॥

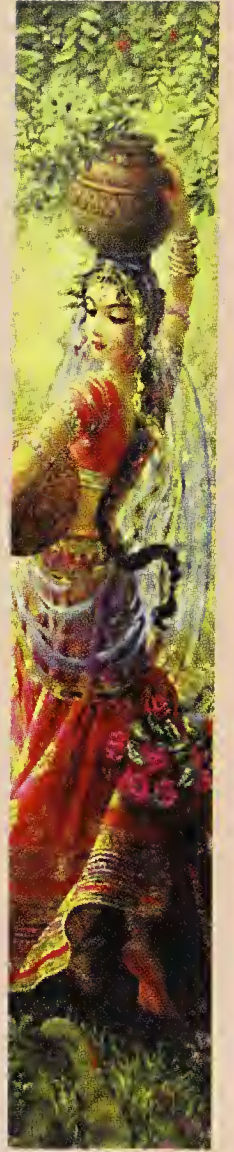
As there appears a little protuberance and the load becomes a bit heavy, she spends her time by gasping, at this growth, day and night, under the pretence of looking at her shell-rosary.

Comments: The heroine is feeling and experiencing this change with a sense of pride. In this act of gasping at the growth of her bosoms, under the pretence of looking at garland, are combined her modesty, wonder and pride.

देह दुल्हया की बढे, ज्यौं ज्यौं जोबन जोति ।
त्यौं त्यौं लखित सौतें सबै, बदन मलिन दुति होति ॥ 25 ॥

The lustre of the body of the bride grows as her youth blossoms with a bloom. And as the co-wives behold this lustre, their faces become depressed with gloom.

Comments: The other dames are gloomy because they are afraid that with the coming of youth, the beauty and charm of the newly wed has increased manifold and she is sure of winning the heart of the hero.





मानहुँ मुख दिखरावनि, दुलहिनि करि अनुराग।
सास सदन मन ललन हूँ, सौतिनि दियो सुहाग ॥ 26 ॥

It seems that at the time of ceremony of *moonh dekhni* (i.e. at the time of the ritual after marriage when the kinswomen see the bride formally and offer presents), out of love and fondness, the mother-in-law has given her a home and the hero his heart. The co-wives have made a present of their husband voluntarily.

Comments: According to Hindu custom, the elder kinswomen give some present or gift to the bride in lieu of seeing her face for the first time when she arrives at her husband's home after marriage. Even the co-wives have given her right to share love i.e. to be a partner in love.

निरखि नबोढ़ा नारि तन, छुटत लरिकई लेस।
भौ प्यारौ प्रीतम तियन, मानहुँ चलत विदेस ॥ 27 ॥

Beholding childhood departing from the body of the newly-wed young lady, co-wives start loving their husband more and more as if he is going abroad.

Comments: The co-wives are afraid that the hero would now be more attracted toward the young bride and would be devoting much of his time for her and it would be difficult for them to meet him as frequently as they used to. So the behaviour of earlier wives undergoes a sea change. They love him more dearly and serve him more devotedly.





ढीठौ दै बोलति हँसति, प्रौढ़ बिलास अप्रौढ़।
त्यों त्यों चलत न पिय नयन, छकए छकी नबोढ़॥ 28 ॥

Though she is immature but with the impudence of one mature, she speaks, laughs and revels in gay play. Looks of intoxicated newly-wed keeps him so allured that his eyes do not move at all.

Comments: Another interpretation is that the new bride was made to take a alcoholic drink. As a result she lost control over her speech and body and began to act in a peculiar way.

चाले की बातें चली, सुनति सखिनि के टोल।
गोयेहू लोयन हँसति, बिहसत जात कपोल॥ 29 ॥

Hearing from a group of her friends that there is a talk of *Gauna* going on, she tries to hide the delight that is there in her eyes, but her cheeks betray her laugh.

Comments: *Gauna* is a Hindu practice of the bride going to the bridegroom's house for the second time after the marriage, also called the second marriage. The husband comes to the bride's home to take her to his home, generally for permanent stay. Parents give presents and gifts at the time of departure of their daughter. On this delightful occasion, one can judge the state of her mind by looking at her cheeks.





लखि दौरत पिय कर कटक, बास छुड़ाबन काज ।
बरुनि बन दृग गाढ़ि में, रही गुढ़ौ करि लाज ॥ 30 ॥

As her husband's hand advances to strip off her apparel, like an army rushing to liberate a country, her entire modesty gets lodged in the dense forest of her eyelashes.

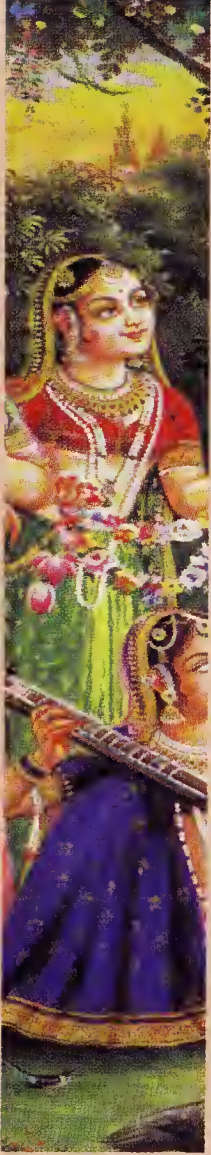
Comments: As her husband undresses her, the entire modesty of the blonde settles down and pervades itself in her eyes. In other words, the heroine closes her eyes due to modesty as she enjoys the bliss of cohabitation.

दीप उजरे हू पतिहि, हरत वसन रति काज ।
रही लपटि छबि छटनि, नैं को छुटी न लाज ॥ 31 ॥

In the brightness of the lamp, the husband stripped off her clothes for coition. He became so engrossed in her dazzling beauty that her modesty was not lost a bit i.e., he did not look at her nudity at all.

Comments: Logically, the husband puts out the lamp and undresses her but due to the radiance of her charm, there was no darkness. The shy lady takes him in her embrace and thus saves her modesty.





समरस समर सकोच बस, बिबस न ठिकु ठहराय ।
फिरि फिरि उझकति फिरि दुरति, दुरि दुरि उझकत जाय ॥ 32 ॥

The sexual desire as well as bashfulness have equally taken over her and rendered her helpless. She is restless. Time and again she peeps out to look at him and hides. She goes on doing it again and again.

करे चाह सो चुटकि कै, खरै उड़ौहँ मै न ।
लाज नवाये तरफरत, करत खूंदसी नैन ॥ 33 ॥

Mounted by Cupid and goaded by lust and longing for love, her skilful eyes fly up but modesty keeps them down. They are restless like a horse scratching the ground.

Comments: The rider, that is, the longing to see the lover, has whipped the horse of her eyes but the reins of modesty check their flight and they bow down.

छुटै न लाज न लालचौ, प्यौ लखि नैहर गेह ।
सटपटात लोचन खरे, भरे संकोच सनेह ॥ 34 ॥

She can forsake neither modesty nor the craving to see him when she finds him in her parent's home. Simultaneously filled with modesty and love, her eyes look completely non-plussed and perplexed.





पिय बिछुरन कौ दुसह दुख, हरखि जात प्यौसार।
दुरजोधन लौं देखियत, तजत प्राण इहि बार॥ 35 ॥

No doubt, separation from one's husband causes insufferable pain but his prospective visit to her parents is keeping her spirits high. Her state at this time is like that of *Duryodhana* who was cursed to die in such a moment of delight and grief. In other words, she is experiencing an admixture of joy and grief.

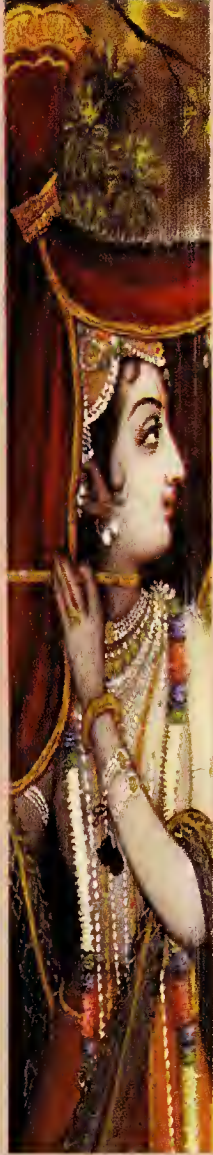
Comments : According to a legend in *Mahabharata*, the great Hindu epic, Duryodhan had received a boon (or curse) that he would die only when he would simultaneously experience joy as well as grief in equal measures. Earlier the heroine was not mature and separation from her husband did not torment her. Now she is mature enough and the separation is painful.

पति रति की बतियाँ कहीं, सखी लखी मुसकाय।
कै कै सबै टलाटली, अलीं चलीं सुख पाय॥ 36 ॥

In the course of conversation, when the husband expressed his desire for sex, she looked at her friends smilingly. Seeing this, all her friends were delighted in their heart and they slipped away on one pretext or another.

Comments : The friends pleasingly leave them on one excuse or another.





सकुच सुरत आरंभ ही, बिछुरी लाज लजाय।
ढरकि ढार दुरि ढिग भई, ढीठ ढिठाई आय॥ 37 ॥

As they start the pleasant love-play and there is a tender feel of bosoms, the shame faced modesty contracts and abandons her body and insolent impudence moves closeby.

Comments : At the very start of cohabitation, the modesty, feeling embarrassed, departs away from her body and the impertinent impudence willingly and slowly moves close. In other words, with the departure of modesty and shyness, enters the impudence. At the start of love play, she contracted. Then she abandoned her modesty and as the craving for sex arose in her mind, she came near him.

सब अंग करि राखी सुघर, नायक नेह सिखाय।
रस जुत लेति अनंत गति, पुतरी पातुर राय॥ 38 ॥

Like a master trainer, the hero's love has trained her eyeballs and made them proficient in all elements of dance and like an expert dancer they are making infinite number of relishing movements.

Comments : Love has made all the limbs of her body expert in all departments of dance viz. in dancing, singing, playing and expression of various sentiments.



प्रकीर्णप्राएश्चलहूनप्राएरीप्रवीनमितपुर
 काररूपकासवैया॥ नीलधसेंधुरपाधरकप
 गोरत्तरप्रंबरोफंदघटागदरावतसेंअरुच



तमजसरसैआवनमीराशिकारचदोअरु
 तरहेपररोनीजकीबाजउडावतआवततंन
 यतीताररो॥१॥३॥ नाउकसीतसमीरसरा



भौंहनि त्रासति मुख नटति, आँखनि सौँ लपटाति ।
ऐँचि छुरावति कर ईँचि, आगे आवति जाति ॥ 43 ॥

With a scare on her eyebrows, mouth saying - no, no, eyes engrossed and infatuated, she frees her hands by pulling them away from him but moves toward him at the same time.

Comments : A friend of the heroine narrates the behaviour of *parkiya nayika* (that is a woman who loves the hero rather than her husband). She meets the hero for first time. He catches her hands. She frowns at him and refuses by saying “No” to him but eyes tend to cling. She extricates her hands from his hold by drawing them away but at the same time she inches towards him duly attracted.

देख्यौ अनदेख्यौ कियै, अँग अँग सबै दिखाय ।
बैठति सी तन में सकुचि, बैठी चितहि लजाय ॥ 44 ॥

She saw him, yet pretended of not having seen him. She displayed every limb of her body, one by one, then looked at him and feeling shy sank in her body.





कारे बरन डराबनौ, कत आवत इहिँ गेह।
कै बा लख्यौ सखी लखै, लगै थरथरी देह॥ 45 ॥

He, who is dark complexioned and full of fright - Why does he come to this place? God knows how many times I have seen him here. At his very sight here, my whole body shudders with fear.

Comments : In reality, this quiver does not cause any fear in her but is causing love. But, for sake of her public prestige and to conceal her love for him, she is proclaiming of his appearance as frightening lest people know the truth.

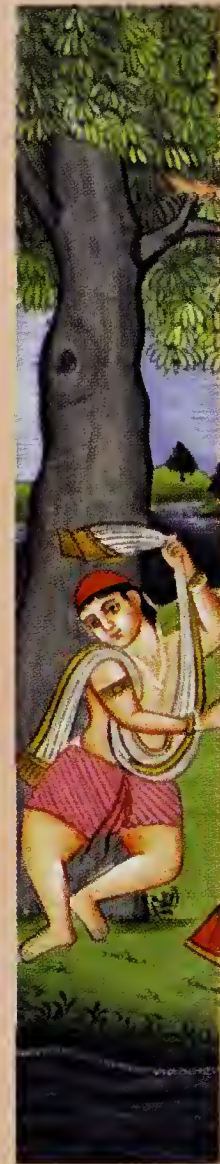
देवर फूल हने जु सि सु, उठी हरखि अँग फूल।
हँसी करत औखधि सखिनि, देह ददोरनि भूल॥ 46 ॥

The *devar* (brother-in-law) threw flowers on her in jest. Those limbs of her body that were hit puffed up, swelled with joy. She laughed at her friend who started applying medicine on these swellings by mistake.

Comments : The heroine loves her brother-in-law secretly. He throws flowers on her which cause swelling on her tender body. Friends treat these bumps medically and heroine laughs at them forgetting the pain of these swellings.

इहि काँटे मो पाय लगि, लीनी मरति जिवाय।
प्रीति जनावति भीति सौँ, मीत जु काढ्यौ आय॥ 47 ॥

This thorn that ran into my foot has given me a new lease of life. The care and sympathy with which he has extracted this shows the love he has for me.





Comments : The heroine has a fondness for the hero but does not know whether or not he has also got the reciprocatory fondness in his heart for her. The care taken by the hero in extracting the thorn from her foot assures her of his love. Now she nurtures a desire to meet him more often.

घाम घरीक निबारियै कलित ललित अलि पुंज।
जमुना तीर तमाल तरु, मिलति मालती कुंज ॥ 48 ॥

Stay a while and spend this hour of intense sunshine here where beautiful bees are humming with sweet sonorus sound and fragrant jasmine creepers cling to *Tamal* trees on the bank of Yamuna.

Comments : In this couplet, the heroine very cleverly expresses her intent and points to him the place where she would meet him. The time she suggests is when the sun is strong and intense. It is the time when she goes to river Yamuna to bring water. The place she suggests is along the bank of river where there is a jasmine bowery with jasmine creepers clinging to dark hued pleasant *tamal* trees

Telling him that the beautiful bees hum sonorously there, she implies that the place is solitary and lonely and no one comes there. Again the jasmine creepers clinging to tamala tree there symbolises that the suggested rendezvous is the most suitable place for amorous activity.

What to say of young lovers, even jasmine creepers and tamala trees are interlocking each other. Thus she inspires in him a yearning to meet her.





हरखि न बोली लखि ललन, निरखि अमिल सँग साथ ।
आँखन ही में हँसि धरयौ, सीस हिये धरि हाथ ॥ 49 ॥

On seeing her lover in the company of odd persons, she does not utter a word though she feels delighted. With a smile in her eye, she gestures with her hand by putting it first on her head and then on her heart.

Comments : Putting of her hand on her heart implies that he always resides in her heart. Her hand on her head signifies that she bows to him in salutation, and his command to meet him at night is acceptable to her. The hand on head also implies that their meeting for pleasure depends upon luck.

न्हाय पहिरि पट उठि कियौ, बैंदी मिस परनाम ।
दृग चलाय घर कौं चली, बिदा किये घनस्याम ॥ 50 ॥

She took her bath, put on her clothes, rose and presented salutations to him pretending as if she was putting a dot-mark (bindi) on her forehead. Making coquettish gestures with her eyes, she signalled to Krishna and left for home bidding adieu.

Comments : While the heroine takes her bath in the Yamuna, Krishna plays on the flute and the couple exchange amorous glances. Seeing this, many a damsels start coming to have a bath there. So she hurriedly puts on her clothes and pretending as if she was putting a bindi on her forehead she bows to him and signals to him with her eyes that she was leaving for home. Alternatively, after they had exchanged looks of love, she hurriedly took her bath as other women also arrived there.





चितवत जितवत हित हिये, किये तिरीछे नैन।
भीजे तन दोऊ कपैं, क्योंहे जप निबरैंन॥ 51 ॥

Fostering love for each other in their hearts and looking at each other with oblique glances, they are shivering in their wet bodies and their prayers do not seem to come to end.

Comments : In winter days, the hero and the heroine are standing in wet clothes and shivering with cold feigning as if they were saying prayers while at the same time they are casting side long glances of love at each other. Their prayers are not coming to end.

मुँह धोवति एड़ी घिसति, हँसति अनगवति तीर।
घसति न इंदीवर नयनि, कालिंदी के नीर॥ 52 ॥

She washes her face, rubs her heels at the river bank and is laughing, infatuated as she is. But the blue lotus eyed damsel is not entering the waters of Yamuna.

Comments : The lotus eyed Nayika is using delaying tactics. She has prepared herself for a bath but does not enter the river to have it.





नहि अन्हाय नहि जाय घर, चित चिहुँटयौ तकि तीर।

परसि फुरहरी लै फिरति, बिहसति धसति न नीर॥ 53 ॥

Neither she takes her bath nor she returns home. On seeing the hero at the river bank, she is overwhelmed with emotion and stares at water. She touches it, shivers and turns back. She keeps on smiling all the while but does not plunge into water.

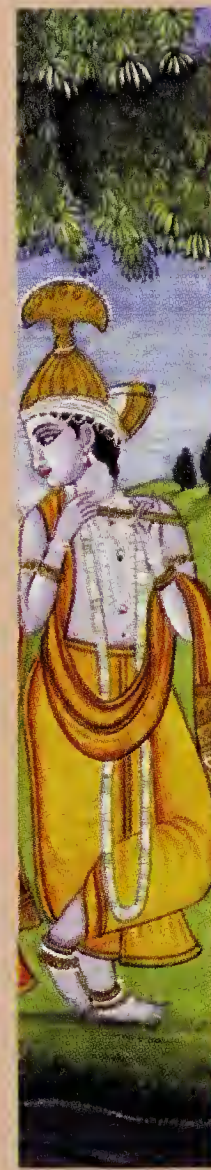
Comments : The presence of the hero on the bank of the river has evoked a lure of love in her. She is taking much time to enter water for a bath and is hanging on.

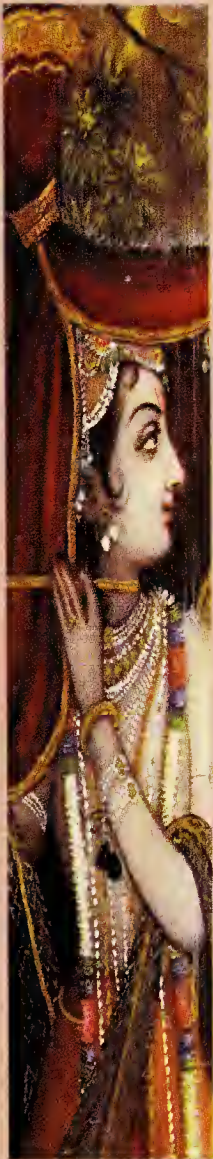
चितई ललचौहै चखनि, डटि घूँघट पट माँहि।

छलसौं चली छुवाय कै, छनक छबीली छाहीं। 54 ॥

First she gazed at him with wistful eyes and then she pried from behind her veil. Touching him with her shadow just for a moment, the pretty foppish damsel walked away guilefully.

Comments : The hero felt that she would meet him as she was looking at him with wistful eyes but he was surprised to find her departing and going out of sight after giving him only a touch of her shadow.





लाज गहौ बेकाज कत, घर रहे घर जाहिँ ।
गोरस चाहत फिरत हौ, गोरस चाहत नाहिँ ॥ 55 ॥

Be a bit modest. Why are you detaining us for nothing? Permit us to go home now. You do'nt want butter or milk now-a-days. Of late, yu have been wandering about seeking sensual pleasure.

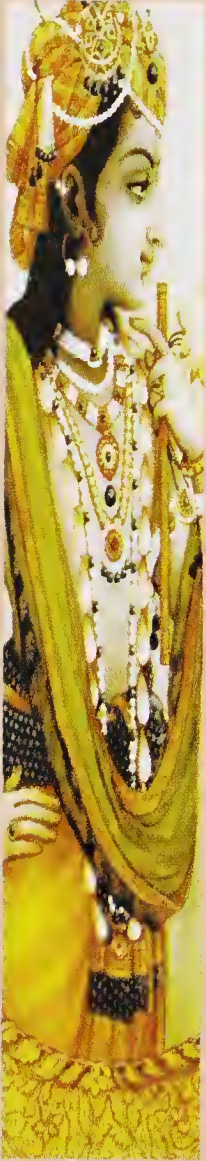
Comments : Krishna teases the cowherdesses on their way back home. The heroine uses pun to desist him from doing this. She tells him that he seems to be interested, not in curd or butter but in the sensual pleasure and that is not the proper place for the same. So he should meet her in some secret place. Is a thoroughfare fit place for love making? The hero's demand for butter and milk is only an excuse for his amorous intentions. She has understood his intentions and very cleverly asks him not to create a scene in the street. Thus on one hand, her friends think that she is rebuking the hero for his unseemly frolicsome behaviour, on the other hand she does not utter any thing offending. Simultaneously, she frankly expresses her fondness for him.

सब ही तन समुहाति छन, चलति सबनि दै पीठि ।
वाही तन ठहराति यह, किलिनुमा लौं दीठि ॥ 56 ॥

She comes face to face with all who are there and in a flash turns her back and eyes. She stays them there on her lover like a tremulous compass needle coming to rest.

Comments : Her eyes are focussed on her heart stealer like a *Kiblinuma* (a Persian word), a sort of compass with its needle coming to rest always pointing to the west i.e. towards Mecca, the direction facing which, the Moslems say their prayers.





खरी भीर हू भेदि कै, कितहू हवै इत आय।
फिरै दीठि जुरि दीठिसौं, सबकी दीठि बचाय॥ 57 ॥

Her eyes pierce through the crowd standing there and search for her lover till they find him and meet his eyes. They exchange amorous glances evading precautiously the looks of all present there at the same time.

कहत नटत रीझत खिजत, मिलत खिलत लजियात।
भरै भौन में करत हैं, नैननि हीं सों बात॥ 58 ॥

In a crowded house full of elders and others they converse through the language of their eyes. Refusal, captivation, annoyance, elation, meeting and bashfulness - all these feelings are expressed through eyes.

Another meaning is that when he expresses his amorous desires to her, she nods a refusal. This “no” allures and captivates him more. As he shows more fondness for her, she expresses her annoyance. Their eyes meet again which gives her real pleasure. But when noticed, she blushes. It is through eyes that they communicate with each other in that crowded house.

Comments : Bihari is laconic in words, pithy in meaning and has matchless dexterity in the expression of ensuent responses and feelings.





दीठि बरत बाँधी अटनि, चढ़ि आवत न डरात।
इत उत तें चित दुहनि के, नट लौं आवत जात॥ 59 ॥

From their attics both have tied ropes of glances. Their hearts are not afraid of climbing and running over them. They are moving to and fro like an acrobat.

Comments : Their hearts are uniting through their eyes. They are not even afraid of being seen (by someone).

कंज नयनि मंजन किये, बैठी ब्यौरति बार।
कच अँगुरिन बिच दीठि दै, चितवति नंद कुमार॥ 60 ॥

After her bath, the lotus-eyed heroine is busy in setting her hair. Peeping through inbetween the fingers and her tresses, she gazes at Nand Kumar.

Comments : The heroine on the pretext of parting (or setting) of hair with the help of her fingers is gazing at Krishna through the oriel so formed. Her friends see through the shrewdness and cleverness of her action.

In some texts, the word ‘*Khanjan Nayani*’ have been used instead of word ‘*Kanj Nayani*’ meaning that the damsel’s eyes are like that of a wagtail - a bird having shrewd and clever eyes.





जुरे दुहुनि के दृग झमकि, रुके न झीने चीर।
हलकी फौज हरौल ज्यों, परति गोल पर भीर॥ 61 ॥

Eyes of both meet in a twinkling. Her thin veil cannot stop them because when the vanguard is weak, the main force gets a severe attacking blow. Thus the eyes of the hero piercing through the thin veil of the heroine meet with her's, just as a large army strikes a severe attack on the opponenet army.

पहुँचति डटि रन सुभट लौं, रोकि सके सब नाहिँ।
लाखन हूँ की भीर में, आँखि उहीं चलि जाहिँ॥ 62 ॥

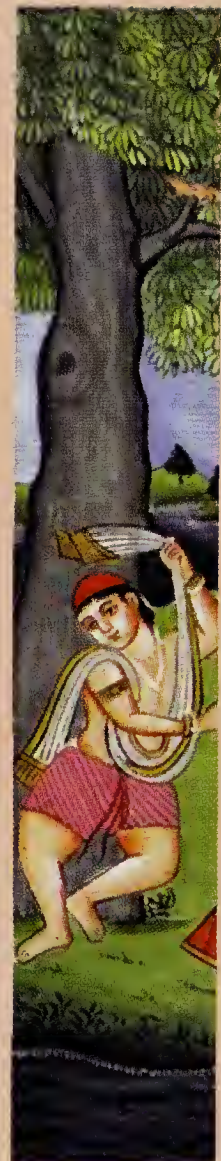
Her eyes reach her lover dautlessly like a gallant warrior, whom all fail to stop and who piercing through a crowd of millions, reaches the centre of enemy forces to fight with the Commandant.

Comments : Her eyes reach her lover and meet with his eyes even though there is large crowd. No one can restrain them.

ऐं चतिसी चितवन चितै, भई ओट अलसाय।
फिर उझकन कौं मृगनयनि, दृगनि लगनियाँ लाय॥ 63 ॥

With captivating eyes, she looked at me, then stretching her limbs went behind the cover with an expressive gesture. Infatuated, my eyes are yearning to see when my deer-eyed beloved would peep again at me.

Comments : The hero is standing there in the hope that she would definitely look at him again.





टूटौ खारे समीप कौ, मान लेत मन मोद।
होत दुहुनि के दृगन हौं, बतरस हँसी बिनोद॥ 64 ॥

They are standing far and apart but are still enjoying the bliss of nearness. Through eyes they speak the language of their heart and are having conversation, fun and amusement.

जदपि चबायनि चीकनी, चलति चहूँ दिस सैन।
तदपि न छाँडत दुहनि के, हँसी रसीले नैन॥ 65 ॥

Though censuring and slanderous fingers are pointed at them from all sides. Yet their winsome and luscious eyes wo'nt give up their amorous endeavours. Eyes of both do not desist from laughing.

सटपटाति सी ससि मुखी, मुख घूँघट पट ढाँकि।
पावक झर सी झमकि कै, गई झरोखा झाँकि॥ 66 ॥

The nonplussed moon-faced dame covered her face with the veil and moved aside like a flash of fire-flame after peeping out of the oriel.

Comments : The Nayak praises the beauty and charm of Nayika. She is as radiant as a fire flame. She has covered her face as if to save herself from the flame of fire.





कब की ध्यान लगी लख्यों, यह घर लगिहै काहि।
डरियत भुंगी कीट लौं, जिन बहई ह्यै जाहि॥ 67 ॥

I am seeing for quite a long time now that she is lost in thought. I wonder who would manage her household, I am afraid lest her plight be like that of a victim of black bee.

Comments : Black bee is an insect which brings others small worms to its hold and buzzes so much near them that they are lost in its buzzing sound and themselves become black bee like.

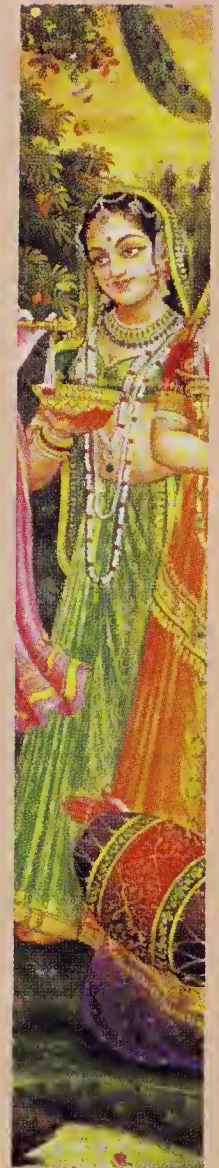
रही अचल सी ह्वै मनो, लिखी चित्र की आहि।
तजे लाज डर लोक कौ, कहो बिलोकति काहि॥ 68 ॥

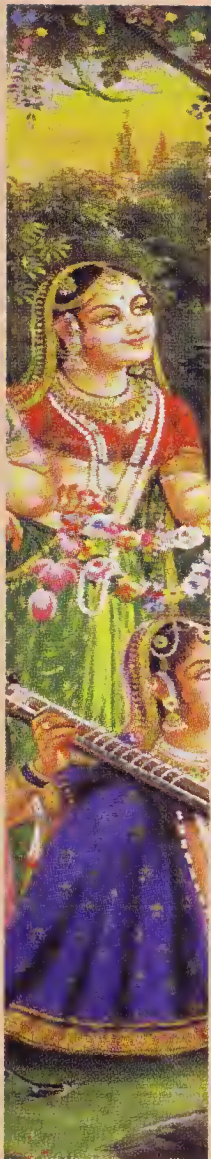
She has become motionless as if she be a painting potrait. "Abandoning all sense of public shame and fear whom she is looking at, tell me O'dear?"

Comments : It implies that she was looking at him and none else.

पल न चलै जकि सी रही, थकिसी रही उसास।
अब ही तन रितयौ कहा, मन पठयौ किहिँ पास॥ 69 ॥

O dear, why have your eyes ceased winking? You are dazed and your breath seems sinking. You have emptied your body. Tell me, to whom have given your heart?





Comments : She has given her heart to the hero and her body is now sans heart. She is looking at him unblinkingly and her breathing has become slow. All these are the manifestations of her secret love for the hero.

नाम सुनत ही ह्यै गयौ, तन औरै मन और।
दबै नहीं चित चढ़ि, रह्यौ अबै बढ़ाय त्यौर॥ 70 ॥

The moment you hear your sweet-heart's name, your appearance changes and your mood does not remain the same. The frown on your brows can not hide the fact that he is implanted in your heart.

Comments : With frowning eyes, she wants to prove her detachment but the horripilation and thrill being caused in her heart is betraying that he has stolen her heart.

पूछे क्यौ रूखी परति, सगबग रही सनेह।
मनमोहन छबि पर कटी, कहै कट्यानी देह॥ 71 ॥

Why do you get irritated when someone asks you about it. Every body knows that you are fully soaked in love. Your horripilated body shows it clearly that Manmohan's charm has infatuated you.





प्रेम अडोल डुलै नहीं, मुख बोलै अनखाय।
चित उनकी मूरति बसी, चितवनि माँहि लखाय॥ 72॥

We know that your love is unwavering and wavers not. But why do you talk resentfully? Your eyes are betraying unhesitatingly that his image is enshrined in your heart.

Comments : It is evident from her eyes that she is in deep love with the hero.

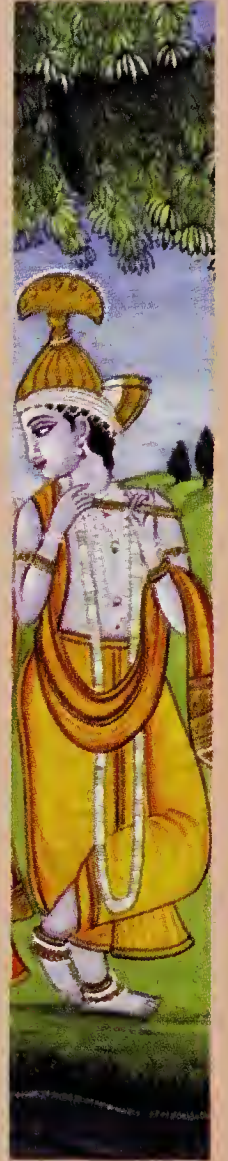
ऊँचे चितै सराहियत, गिरह कबूतर लेत।
दृग झलकित मुलकित बदन, तन पुलकित किंहि हेत॥ 73 ॥

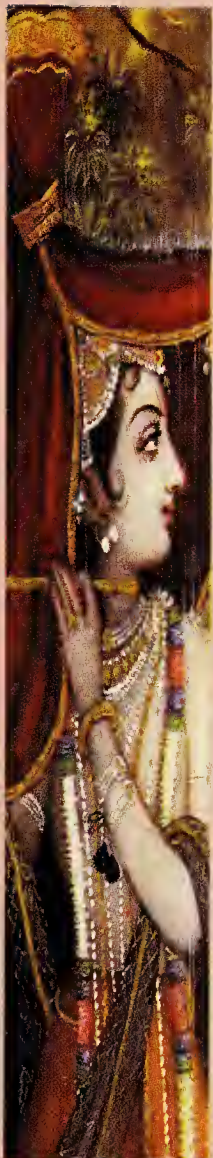
Looking above (in the sky), you are admiring the somersaulting feats of the pigeon. Would you please tell me why your eyes are gleaming, your face is elated and your body is thrilled?

Comments : The hero standing at a distance is flying a pigeon. The heroine is thrilled but to hide this she begins praising the somersaults of the pigeon.

यह मैं तोही में लखी, भक्ति अपूरब बाल।
लहि प्रसाद माला जु भौ, तन कदंब की माल॥ 74 ॥

It is only in you that I have seen such a singular devotion to him that on having received a gift of garland from your comely lover, your body has become lustrous and horripilated too like a *kadamba garland*





कोरि जतन कीजै तऊ, नागरि नेह दुरै न।
कहै देत चित चीकनौ, नई रुखाई नैन॥ 75 ॥

However hard you may try (you may make million efforts), your love for him cannot remain concealed. Your eyes are betraying that your heart is smitten with his love and your rudeness is new.

और सबै हरखी फिरै, गावति भरी उछाह।
तुँही बहू बिलखी फिरै, क्यों देवर के ब्याह॥ 76 ॥

When all others are laughing and singing with enthusiasm on the wedding of your *devar* then, tell me O' daughter-in-law of the house, why are you looking distressed and morose.

Comments : There are two explanations:-

The nayika seems to be in love with her *devar* (husband's younger brother), so she does not feel happy on his marriage. Rather she is sad because secret love will not flourish further. Alternatively, the heroine is in love with neighbour's brother-in-law who is going to be married. The neighbour asks the heroine the reason for her sadness.

To have love affair with one's brother-in-law or neighbour's brother-in-law is against the scriptures. But women do cut jokes with each other at the time of weddings. So some women in family, in the neighbourhood, taunt the heroine jokingly. Moreover the elder brother's wife is usually serious and serene on such occasions, being the main host.





नैन लगे तिहिँ लगनि सौ, छुटे न छूटे प्रान।
काम न आवत एकहू, तेरे सैकि सयान॥ 77 ॥

My eyes are entangled with him with such singular devotion that they cannot be disentangled even if the flame of life is extinguished. My heart is lost to him for ever and none of the arrows of your wisdom can be helpful.

Comments : Love is a fragrant flower of heartland. It cannot blossom on a rocky land of wisdom and knowledge.

तू मत माने मुकतई, किये कपट बत कोटि।
जौ गुनही तौ राख्यै, आँखनि माहि अगोटि॥ 78 ॥

“Do not have even a momentary feeling that I have abandoned you. May the deceitful concoct numerous false stories. Even now if you think me an offender, then intern me in your very eyes. Do not feel I have freed you from my bonds of love.”

धन यह द्वैज जहाँ लख्यौ, तज्यौ दृगनि दुखद्वंद।
तुम भागनि पूरब उयौ, अहो अपूरब चंद॥ 79 ॥

Blessed is this second day of month's moonlit-half. Look, and your eyes will forsake all agony soon. It is due to your good luck that this extraordinary moon has risen in the east.





Comments : The moon on the second day after *Amavasya*, the dark night of the month, rises in the west. The friend of *Nayika* coaxes her to see this *Dooj Ka Chand* as observing it is considered lucky. On this pretext, she wants her to go up on the roof and to see the hero who is standing in the attic of his house located in the east. The friend thinks that the love-lorn heroine would be much relieved when she would see him. Here the hero has been compared to extraordinary moon, extraordinary because it is the full moon that is rising in the east, not the second day moon which rises in the west.

The agony of separation is said to increase on seeing the moon but here the hero has himself appeared as if the moon has risen and this will have a soothing blessed effect on the love-tormented heroine.

एरी यह तेरी दई, क्यों हूँ प्रकृति न जाय ।
नेह भरे हिय राखिये, तू रूखियै लखाय ॥ 80 ॥

O Friend, I wonder why your temperament remains ever unchanged. Though he has lodged you in his love-full heart, yet you always look high and dry.

Comments : A product soaked in oil should never be dry. So one expects that the heroine who is drenched with his love would never look rude and rough but it is strange that she is always feigning to be angry. The friend admonishes the heroine for this conduct.





औरे गति औरे बचन, भयौ बदन रँग और।
छौसक तैं पिय चित गढ़ी, कहै चढ़ौहैं त्यौर॥ 81 ॥

Your parlance is different, so is your pace. There is a change in the complexion of your face too. This fake frown on your brows amply betrays that you have been embedded in his heart only for the last day or so.

रही फेरि मुह हेर इत, हित समुहै चित नारि।
दीठि परत उठि पीठि की, पुलकैं कहत पुकारि॥ 82 ॥

You have turned your back after seeing him here but the horripilation produced on it at his sight is telling loudly that your heart is overwhelmed with his love.

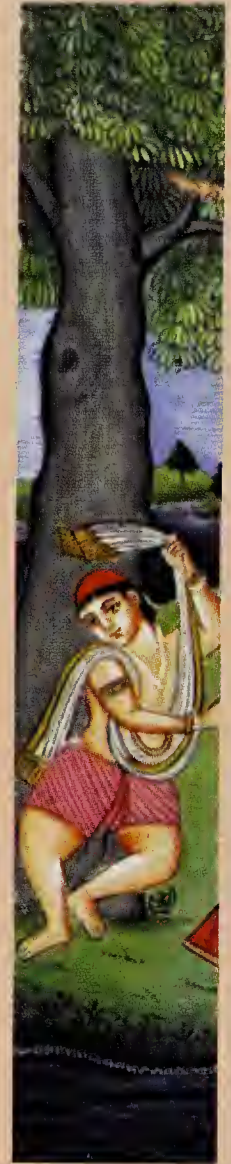
Comments : It shows how delighted she is.

बै ठाढ़े उमदाह उत, जल न बुझे बड़वागि।
जाही सौं लाग्यौ हियौ, ताही के उर लागि॥ 83 ॥

Leap to him who stands distinguished there, my grace. See that sea-fire is not extinguished with water. Go and cling to him in warm embrace whom you have given your heart.

Comments : Seeing the hero in front, the heroine becomes playful and cling to a friend. At this, the friend remarks. There stands your hero, go and cling to him whose love has set your heart ablaze.

Ordinarily fire is extinguished with water but sea-fire is a fire within and on water itself.





लाज गरब आलस उमग, भरै नैन मुसकात ।
राति रमी रति देति कहि, औरै प्रभा प्रभात ॥ 84 ॥

Filled with modesty, vanity, sloth and zeal your eyes smilingly betray that you have been engrossed in nightly love-play. That is why the shine in your eyes at dawn is unique.

Comments : The friend finds a unique charm in the eyes of the heroine. They seem to be filled with a rare blush, pride, laziness and enthusiasm and are telling the story of her love-play of the night.

नट न सीस साबित भई, लुटी सुखन की मोट ।
चुप करिये चारी करति, सारी परी सरोट ॥ 85 ॥

There is no use denying the fact. It has been proved beyond doubt that you have enjoyed to your fill the pleasures of cohabitation. The crumples on your sari are telling the whole story. So keep mum and do not concoct stories.

Comments : The heroine might be admonishing the go-between for the impropriety of having coition with the hero as is evident from latter's crumpled sari.





मो सौं मिलवति चातुरी, तू नहिँ भानति भेद।
कहै देत यह प्रगट ही, प्रगटयौ पूस प्रस्वेद॥ 86 ॥

You are being too clever and do not reveal the secret to me. The sweat on your body in this month of Posh (December-January) amply shows that you have indulged in love-play.

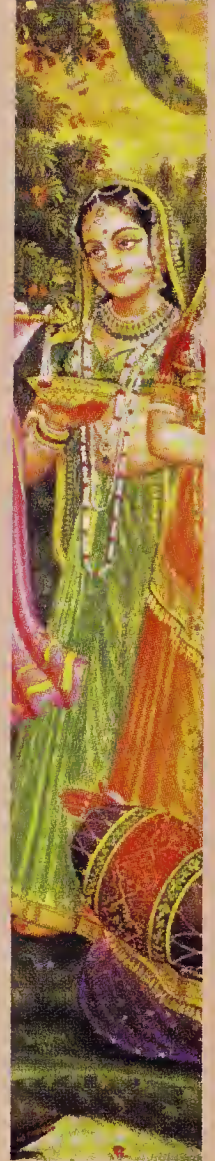
सही रँगिले रति जगे, जगी पगी सुख चैन।
अलसौं सौं हैं किए, कहैं हसौं हैं नैन॥ 87 ॥

Your drowsy eyes are swearing this fact openly and laughingly O'colourful lady, that you have enjoyed love-play peacefully and happily and have been awake throughout the night.

Comments : The drowsiness and laugh in her eyes shows that she has spent the whole of night with the hero in love-play with gay abandon.

और ओप कनी नकन, गनी घनी सिरताज।
मनी धनी के नेह की, बनी छनी पट लाज॥ 88 ॥

The apples of your eyes have a unique lustre and that has made you the supreme (amongst other women). These apples of your eyes have become the gems of love for him though they are veiled in the fabric of modesty.





Comments : The poet has created a unique power of attraction in the pupils of the heroine's eyes by covering them with fabric of modesty and the hero is attracted impromptu towards her.

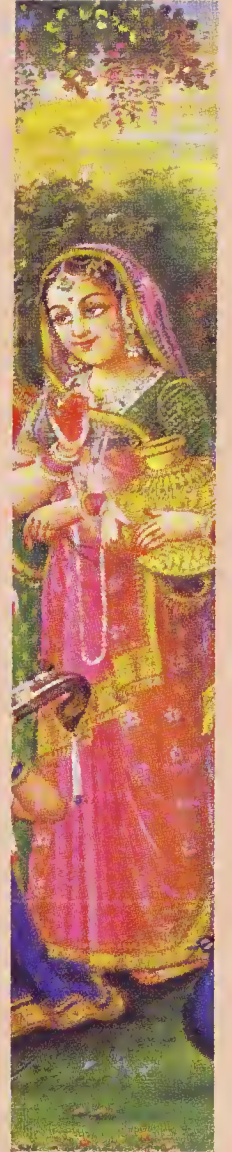
यह बसंत न खरी गरम, अरी न सीतल बात ।
कह क्यों प्रगटे देखियत, पुलक पसीजे गात ॥ 89 ॥

It is spring season - neither too hot, nor too cold then tell me, O'lady, why at his sight, your body is horripilated and drenched in sweat.

मेरे बूझे बात तू, कत बहरावति बाल ।
जगजानी विपरीति रति, लखि बिंदुली पिय भाल ॥ 90 ॥

Why are you evading my query and befooling me for nothing O friend? Everybody in this world has seen the *bindi* on the forehead of your lover and knows that you've indulged in opposite kind of coition.

Comments : Contrary to practice, the hero seems to have adorned himself with the make-up like that of the heroine including a *bindi* (dot mark) on his forehead. A friend has seen the spangle mark on hero's forehead in the morning and guessed of their indulgence in opposite love play. Alternatively, the *bindi* of the heroine got imprinted on the forehead of the hero.





सुदुति दुराई दुरति नहि, प्रगट करति रति रूप।
छुटे पीक औरै उठी, लाली ओठ अनूप॥ 91 ॥

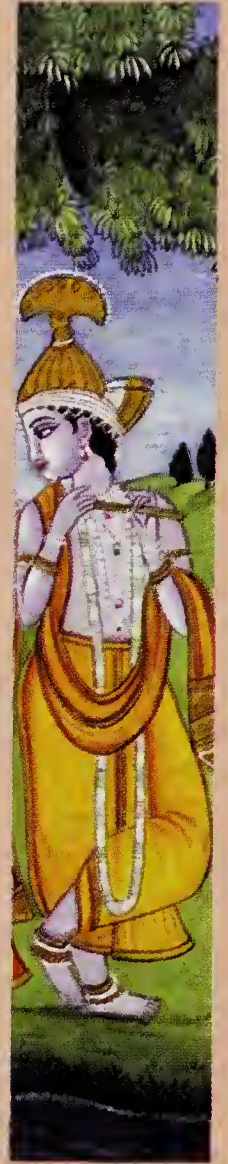
The lustre of your lips can not be concealed, however hard you may try. It shows what type of love-play you had. As soon as your lips got ridden of betel spittle, they acquired at once their natural radiance, which is at once unique.

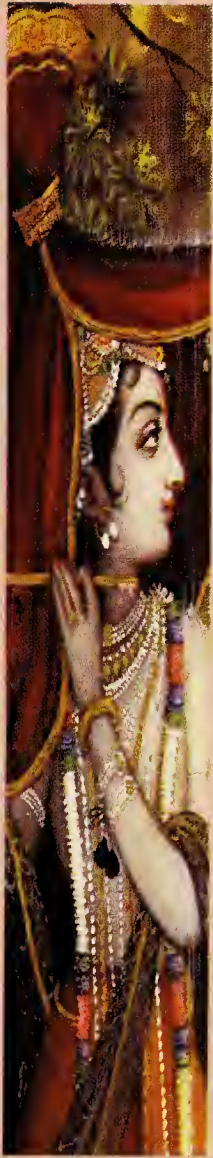
Comments : Love play may take many forms, lip kissing being one of them. The heroine wants to conceal with betel spittle the redness caused on her lips by the incessant kissing of the hero. A friend jokes that the heroine cannot conceal the lustre of her lips by these artificial things. Such an extraordinary glow on her lips can be had only when they are kissed intensely.

रँगी सुरत रँग पिय हियै, लगी जगी सब राति।
पैंड पैंड पर ठठकि कै, ऐंड भरी एंडाति॥ 92 ॥

She has kept awake throughout the night immersing herself in the bliss of love-play and clinging to her lover's bosom. That is why that in the day, she is halting at every stride and strutting with an air of pride.

Comments : The heroine is full of self-conceit because she had an opportunity of love-play with the hero, not available to other cowives. Again after pleasant





sex play, it is natural for the limbs to show signs of strain and exhaustion. The couplet is a very good example of description of sloth and pride at the same time.

तरवन कनक कपोल दुति, बिचही बीच बिकान।
लाल लाल चमकति चुनी, चौका चीन्ह समान॥ 93 ॥

Your golden eartops are mingled in the glow of your cheeks and the rubies embedded in them are sparkling with red shine like the marks of incisors on your cheeks.

Comments : Here the red rubies set in the golden ear-tops of the heroine are compared with the marks of the incisors (four front teeth) on her golden hued cheeks. The rubies of her eartops are so shining as the red marks left by lover's teeth on the golden cheeks of the heroine.

पट की ढिग कत ढाँपियत, शोभित सुभग सुवेख।
हद रदछद छबि देखियत, सद रदछद की रेख॥ 94 ॥

Why are you covering the nearest line of your lips with end of your sari? They are beautifully embellished. The fresh cut-marks of his teeth on your lips have exceedingly enhanced their charm.





कहि पठई मन भावती, पिय आवन की बात ।
फूली आँगन में फिरै, आँग न आँग समात ॥ 95 ॥

He sends her a message after her heart that he would be arriving very soon. Elated with joy, she moves in the court yard, with every limb of her body expressing unbound pleasure. She is too happy to contain herself.

Comments : She was so elated on the receipt of the message of his arrival that her limbs were finding it difficult to remain under her body (bodice). Fast throbbing of heart is natural when one is overjoyed.

फिरि फिरि बिलखी हूँ लखति, फिरि फिरि लेति उसास ।
साँई सिर कच सेत लौं, बीत्यौ चुनत कपास ॥ 96 ॥

Time and again she feels grieved. Repeatedly she exhales deep breath with dismay. The last plucking of cotton from the field seems to her as if her husband's hair have grown grey.

Comments : The *nayika* used to come to field to pluck cotton which gave her the opportunity to meet her lover. Now when the cotton has almost been plucked from the field, she loses this opportunity and feels distressed. The intensity of her grief at the time of last plucking is like that of one's feelings when one's husband's hair turn grey.





सन सूक्यौ बीत्यौ बनौ, ऊखौं लई उखारि।
हरी हरी अरहर अजौँ, धरधर हर हिय नारी॥ 97 ॥

No doubt that dense field of hemp have dried, the cotton has been harvested and the sugarcane has been uprooted, yet the green *Arhar* is blooming still. Therefore, have patience in your heart, my dear lady!

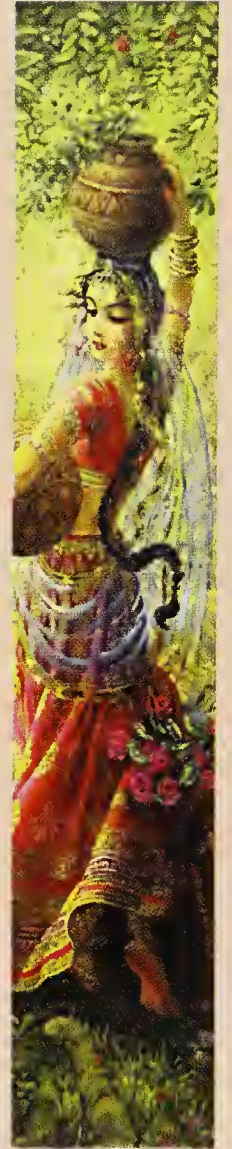
Comments : Arhar - an Indian pulse crop.

The heroine is worried at the extinction i.e. non-availability of meeting places. A friend reminds her of the existence of Arhar field still, where she can meet her lover and continue amorous activity.

सतर भौंह रूखे बचन, करत कठिन मन नीठि।
कहा करौँ द्वै जाति हरि, हेरि हँसौँ ही दीठि॥ 98 ॥

I try to show anger with a frown on my eyebrows, utter blunt words and harden my heart. But alas, what should I do with these eyes of mine. The moment Hari is in their sight, they beam with a laughter (smile).

Comments : The moment she sees Krishna, her glance goes aglow with a smile. In this couplet the poet explains her helplessness in feigning anger.





तुहूँ कहति हौ आपहूँ, समझति बहुत सयान ।
लखि मोहन जौ मन रहै, तौ मन राखौँ मान ॥ 99 ॥

O Sakhi, you counsell well. I also understand the wisdom of this tip. But I can feign anger only, if at Mohan's sight, my heart remains under my control. How can then I feign anger?

Comments : One can feign anger on the strength of one's heart but how can she feign anger when her heart is lost to him.

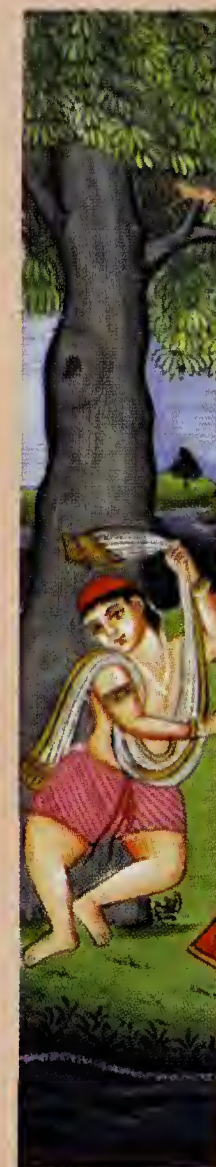
दहैं निगोड़े नैन ये, गहैं न चेत अचेत ।
हौँ कसि कै रिस कौँ करौँ, ये निरखैं हँसि देत ॥ 100 ॥

May these playful eyes burn. They do not remain in their senses and become unconscious. Howsoever hard I may try to feign anger, it vanishes at his sight and they start laughing.

मोहिं लजावत निलज ये, हुलसि मिलैं सब गात ।
भानु उदय की ओस लौँ, मान न जान्यो जात ॥ 101 ॥

O Sakhi, what can I do? All these shameless limbs of mine, delighted at meeting with those of his, put me in shame. Just as dew drops disappear at the time of sun-rise, so vanishes my feigned anger and vanity at his sight.

Comments : The heroine expresses helplessness in feigning because her limbs are in league with the hero. They revolt, shatter her prestige and put her to shame.





खिचै मान अपराध तैं, चलिगे बढे अचैन।
जुरत दीठि तजि रिस खिसी, हँसे दुहुन के नैन॥ 102 ॥

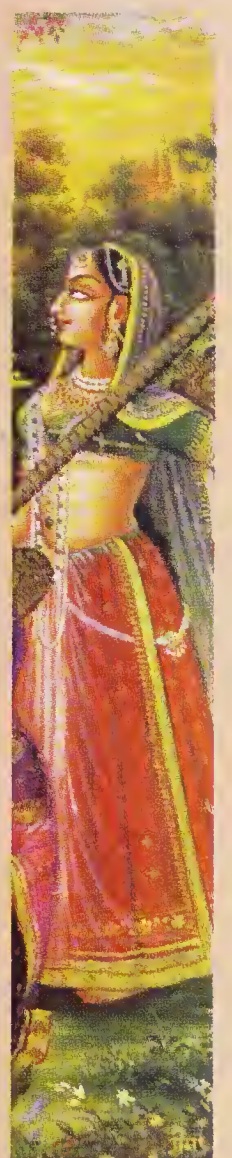
At first, the eyes of the heroine and of the hero stopped (of former for her feigned anger and of latter out of guilt), then marched forward because of increasing restlessness but as soon as they met, they laughed forsaking anger as well as embarrassment.

राति द्यौस हौंसै रहै, मान न ठिक ठहराय।
जेतौ अवगुन ढूँढियौ, गुनै हाथ परि जाय॥ 103 ॥

Day and night, it is my persistent desire to feign anger but I fail to find out any pretext for the same. However hard I may try to find his faults, I come across only his merits and virtues. All efforts to find out any wrong demeanour on his part come to naught.

जौ लौं लखौं न कुल कथा, तौलौं ठिक ठहराय।
देखे आवत देखही क्यों, हूँ रह्यौ न जाय॥ 104 ॥

I can keep my family tradition only till the time he is not in sight. The moment I behold him, I can not contain myself and my family tradition goes asunder.





कपट सतर भौं हैं करी, मुख सतरसै हैं बैन।
सहज हसौ हैं जान करि, सौह करति न नैन॥ 105 ॥

Falsely, she put on a frown on her eyebrows by raising them and used strong and bitter language. But knowing well the innate smiling tendency of her eyes, she could not look at his eyes squarely.

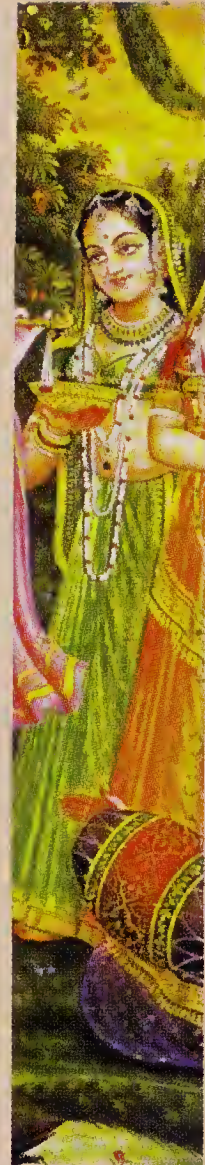
नहि नचाय चितवति दृगनि, नहि बोलति मुसकाय।
ज्यों ज्यौ रुख रुखौ करति, त्यों त्यों चित चिकनाय॥ 106 ॥

Neither she looks at him with dancing glances, nor she speaks with a smile on her face. The more she makes her face blunt and angry the more tempting and alluring it becomes.

Comments : In anger, she looks even more comely and lovely.

तोहि कौ छुट मान गौ, देखत ही ब्रजराज।
रही घरिक लौं मान सी, मान किये की लाज॥ 107 ॥

Your feigned anger disappeared the moment you beheld Krishna (Braj-raj). The prestige which remains now is as momentary as your feigned anger.





कियौ जु चिबुक उठाय करि, कंपत कर भरतार।
टेढ़ीयै टेढ़ी फिरति, टेढ़े तिलक लिलार॥ 108 ॥

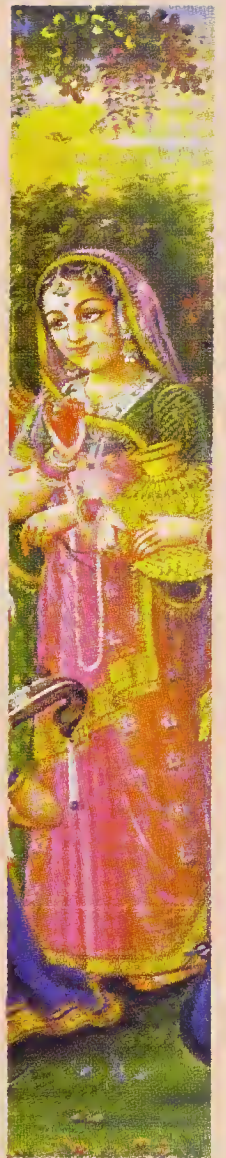
As the hero raises her chin to put a mark on her forehead with trembling hand she, proud of her beauty, feels conceited, puts on airs and walks affectedly inspite of crooked mark on her forehead.

Comments : Alternatively, the husband raises her chin with trembling hand and implants a kiss on her forehead.

तुम सौतिन देखत दई, अपने हिय तँ लाल।
फिरति सबन में डहडही, उहै मरगजी माल॥ 109 ॥

The garland which you gave your beloved after taking it off from your chest, while other co-wives were looking on, has withered but she is moving with the same round her neck, gleefully amidst them all.

Comments : She considers it a prized catch and does not mind wearing even this withered garland round her neck.





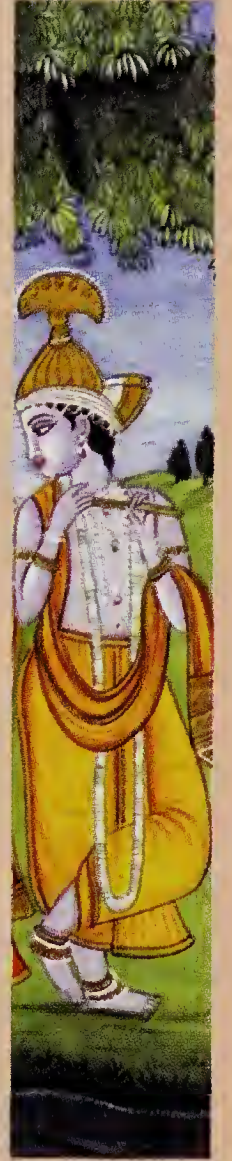
छिनक उधारति छिन छुवति, राखति छिनेक छिपाय ।
सब दिन पिय खँडित अधर, दर्पन देखत जाय ॥ ११० ॥

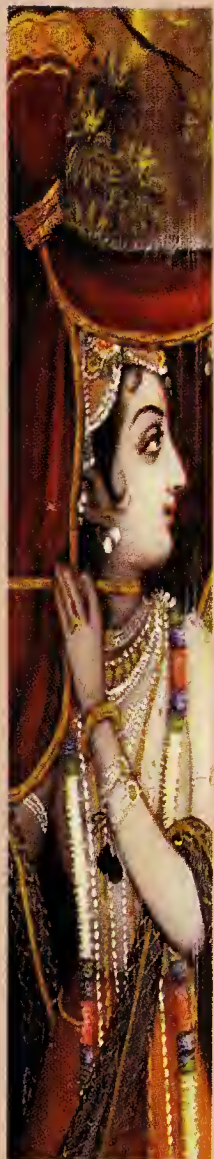
For an instant, she opens the bitten lips, touches them for a moment and then hides them instantly. In this way she spends the whole day looking at her kissed and bitten lips in the mirror.

Comments : The heroine expresses two types of feelings when she opens, touches and hides her bitten lip. First, by touching the lip again and again she is remembering her lover. Secondly, she wants to show to other women that the hero loves her more and the bitten lip is a proof that of. The act of hiding the bitten lip betrays a sense of bashfulness.

छला छबीले छैल कौ, नवल नेह लहि नारि ।
चूमति चाटति लाय उर, पहरति धरति उत्तारि ॥ १११ ॥

The *Nayika* gets a ring from her foppish lover as a token of new love. Because of this newly found love, she kisses it, admires it, observes it, brings it to her heart, puts it on, then keeps it taking it off.





दुसह सौति सालौ सु हिय, गनति न नाह बिबाह।
धरै रूप गुन कौ गरब, फिरै अछेह उछाह॥ 112 ॥

She is not worried at all about the ensuing piercing sorrow of heart on the marriage of her lover with the other woman. Proud of her own beauty and merit, she is moving around with boundless joy and enthusiasm.

Comments : The hero is preparing for another marriage but she is not worried at all. The reason of her unmindfulness of the impending danger is her confidence in her own beauty and virtue. She knows that the newly wed young bride would be no match for her in beauty as well as in merit.

सुघर सौति बस पिय सुनत, दुलहिनि दुगुन हुलास।
लखी सखी तन दीठि करि, सगरब सलज सहास॥ 113 ॥

As the newly wed bride comes to know that her husband is under the spell of clever and beautiful elder cowife (*Saut*), she is doubly delighted. With pride, modesty and smile she glances at her own body and then towards her friends.

Comments : The newly wed young bride considers herself more beautiful, shapely and accomplished than the elder *saut*, so she is doubly pleased. She knows that it was only a matter of days when her own beauty and charm would cast a spell on him once again.





हँसि ओठन बिच कर उचै, किये निचौहँ नैन।
खरे अरे पिय के प्रिया, लगी बिरी मुख दैन॥ 114 ॥

On the persistent insistence of her lover, the beloved, with a smile betwixt her lips, raised her hand and put seasoned and folded betel leaf into his mouth, while keeping her eyes down due to modesty.

बिथुरयौ जावक सौति पग, निरखि हँसी गति गाँस।
सलज हँसौ हीं लाखि लियौ, आधी हँसी उसास॥ 115 ॥

Seeing a scattered spread of *Mahawar* colour of co-wife's feet, she laughed in jealousy (on co-wife's uncouthness), but seeing her coy and smiling, she halved her laugh and heaved a sigh.

Comments : Mahawar - a hue like that myrtle.

When she came to know that the *mahawar* on her co-wife's feet was applied by her lover himself, she began to heave a sigh instead of laughing.

छला परौसिनि हाथ तैं, छल करि लियौ पिछानि।
पियहि दिखायौ लखि बिलखि, रिस सूचक मुस्कानि॥ 116 ॥

Recognising her husband's ring on her neighbour's finger, she managed to get it from her, deceitfully. She examined it, felt distressed and showed it to her husband with an angry smile.









Comments : She wanted to let him know that she knew his evil deed of carrying love with the woman in the neighbourhood. The expression 'angry smile' betrays the feelings of the heroine on the misdemeanour of the hero most aptly and in most fitting way.

बिलखि लखै खरी खरी, भरी अनख बैराग ।
मृगनैनी सैनन भजै, लखि बैनि के दाग ॥ 117 ॥

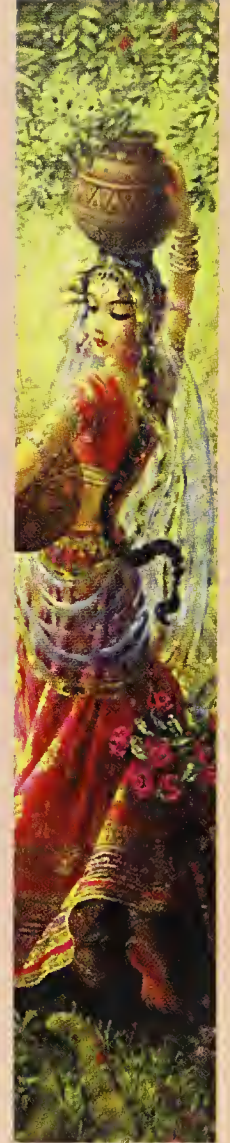
Feeling distressed, she is standing there with anger and sadness in her eyes. Having seen the trace of braid of another woman on his bed, the deer-eyed damsel does not want to go to his bed.

Comments : Another version is that she does not drop even her eyelid, so angry and sad she is on the misdemeanour of her husband.

ढीठ परौसिनि ईठ ह्वै, कहे जुगहै समान ।
सबे संदेसे कहि कह्यौ, मुसकाहट मैं मान ॥ 118 ॥

She conveyed to her husband all the messages her obdurate neighbour gave her so shrewdly for him while still pretending to be her friend and in doing so, she expressed her feigned anger with a smile.

Comments : The heroine sees through the game when her neighbour who is in love with the former's husband gives her the message to be conveyed to him.





गह्यौ अबोलौ बोल प्यौ, आयै पदै बसीठी।
ढीठि चुराई दुहुन की, लखि संकुची ही दीठी॥ 119 ॥

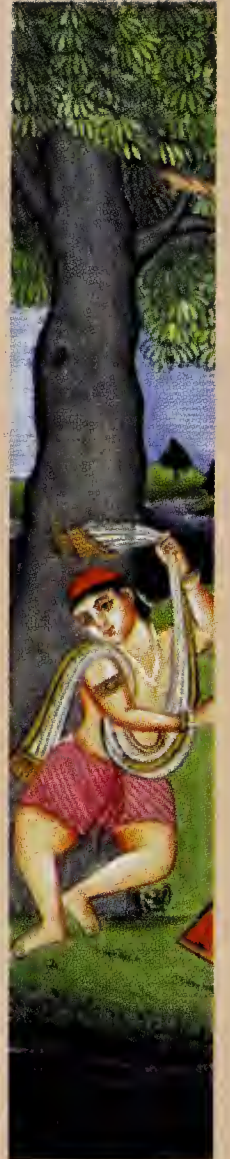
She herself sent the go-between to invite him and now she is not uttering a word to him. Seeing their shamefaced looks, she avoids confronting him and casts her eyes down in scorn.

Comments : The heroine had sent a messenger to request the hero to visit her but they i.e. the hero and the go-between indulged in coition. When they arrived there with eyes downward, she understood what had happened. In anger, she did not speak a word.

हठि हित करि प्रीतम लियौ, कियौ जु सौति सिंगार।
अपने कर सौतिन गुह्यौ, भयौ हरा हर हार॥ 120 ॥

The lover insistingly procured the garland from the heroine and adorned the other woman with it. When she saw on the body of the cowife, the garland of pearls she had threaded herself, it looked to her like Siva's garland i.e. like a snake (or like poison)

Alternatively, the heroine had prepared a pearl garland for the hero. The cowife got it from him stubbornly and adorned herself with it. When the





heroine saw it on her body, it looked to her like a snake as she felt the pangs of jealousy.

Comments : The piece which was to be a source of comfort and pleasure became painful and distressing.

सुरँग महावर सौति पग, निरखि रही अनखाय।
पिय अँगुरिन लाली लखै, खरी उठी लगि लाय ॥ 121 ॥

On seeing colourful *mahawar* on cowife's feet, she was filled with resentment, but when she saw red colour on her lover's fingers, she seethed with jealousy and was wild with rage.

रहौ गुही बैनी लखे, गुहिबे के त्यौनार।
लागे नीर चुचान जे, नीठि सुखाये बार ॥ 122 ॥

Stop braiding my hair, please. I have seen your expertise in braiding. The hair which I had dried with so great a difficulty have been drenched with your sweat.

Comments : The hero is braiding the hair of the heroine but he has become emotional and perspires making her hair wet. Alternatively, as she feels the touch of the his hands on her hair she is horripillated and perspires making her hair wet.



प्रिय प्राननि की पाहरू, जतन करत नीति आप।
जाकी दुसह दसा भये, सौतिन हूँ संताप॥ 123 ॥

The elder heroine is the saviour of the life of the hero as she is his very life. Her critical condition is worrying the cowives who are trying hard to save her.

Comments : Pangs of separation have brought the Nayika to the point of death. Her influence on the Nayak has been the profoundest. The cowives know that he cannot live without the eldest Nayika. They are worried that in case of her death, he would be lost also. So they try to save her life. In this sense, she is the saviour and protector. Usually the cowives do not get worried at the suffering and sorrow of their rival on account of jealousy but finding the seniormost wife on death bed, they forget all jealousy.

दुनिहाई सब टोल मैं, रही जुसौति कहाय।
सु तौ ऐँवि पिय आप त्यों, करी अदोखिल आय॥ 124 ॥

The elder cowife was used to be nicknamed as Sorceress in her circle because the hero was completely under her spell. But O'newly wed, you have so attracted him toward yourself by your charm and virtue that you have freed her of the blame of sorcery and made her guiltless.

Comments : The newly wed has charmed the hero into submission thus causing his detachment from the elder cowife.

रह्यौ ऐंच अंत न लह्यौ, अवधि दुसासन बीर।
आली बादत बिरह ज्यौँ, पंचाली कौ चीर॥ 125 ॥

O Friend, my separation like *Dhraupadi's* sari is stretching endlessly though time-like warrior *Dushashna* is pulling and despoiling it forcibly finding no end of it. In other words, his non-arrival in stipulated time is becoming unbearable beyond limit.

Comments : In *Mahabharata*, *Dushashna*, a *Kaurava* prince tried to insult *Dhraupadi*, the *Pandavas'* wife, by undressing her in the full view of the assembly by pulling her sari from her body. But on and on, there was no end to it with the result that *Dushashana* could not be successful in his misdemeanour and by *Krishna's* grace, the modesty of *Dharaupadi* was saved.

हिय औरै सी ह्वै गई, टरे अवधि के नाम।
दूजै करि डारी खरी, बौरी बौरै आम॥ 126 ॥

First, her heart was troubled and tormented on the postponement of arrival of her lover and now, with the sprouting and blossoming of mangoes, she has almost become crazy.

Another version is that she had already become thin and feeble because of separation and the advent of spring made her more feeble and crazy.

Comments : In spring, the sexual desire is excited and becomes tormenting.





छतौ नेह कागद हिये, भई लखाइ न टाँक।
बिरह तचें उधरयौ सु अब, सेंहुड़ कौ सौ आँक॥ 127 ॥

Love was inscribed on the paper of her heart, yet it was imperceptible. But now it has become evident in the heat of agony of separation like letters written in the milk of *senhurh*.

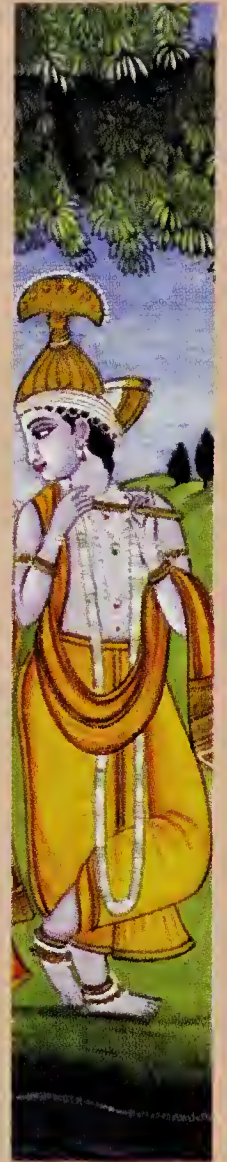
Comments : The letters written on a paper in the milk of *senhurh* tree remain invisible but the moment they are brought before fire, they become visible.

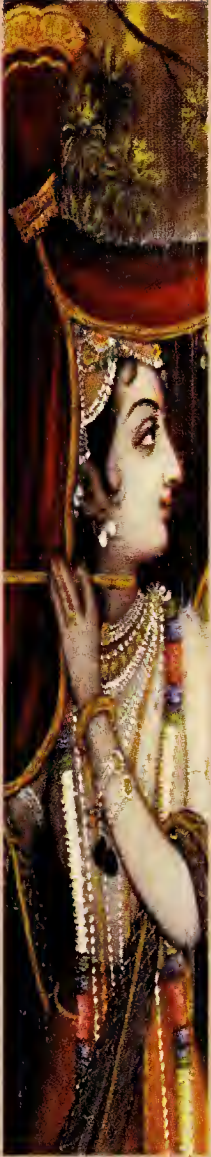
चित तरसत मिलत न बनत, बस परौस के बास।
छाती फाटी जाति सुनि, टाटी ओट उसास॥ 128 ॥

My heart is pining for her. Though we are next door neighbours, yet we cannot meet. When I hear heaved sighs from behind the straw screen, I feel unsufferable uneasiness. My heart is tormented.

रहि हैं चंचल प्रान ये, कहि कौन की अगोट।
ललन चलन की चित धरी, कल न पलन की ओट॥ 129 ॥

O Friend, the winds of my body are tremulous. I would die. Who can save me? My husband is determined to leave and I cannot live in peace even for a moment without him.





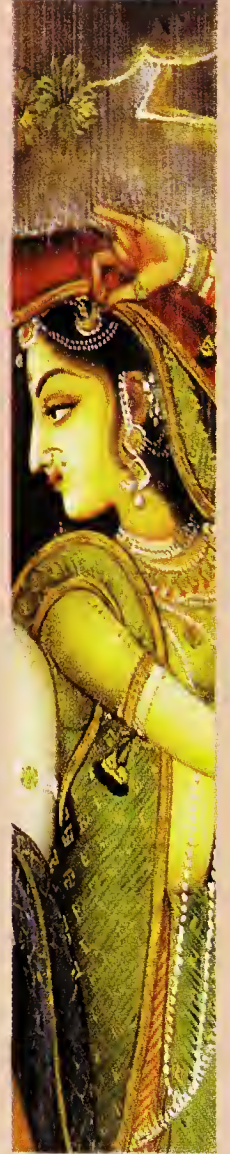
अज्यौ न आये सहज रँग, बिरह दूबरे गात।
अब ही कह चहाइयत, ललन चलन की बात॥ 130 ॥

O Dearest, you have just arrived. My separation-tormented feeble and frail body has not yet even acquired its natural health and hue and you have started talking of your departure again?

पूस मास सुनि सखिनि पै, साँई चलत सवार।
गहि कर बीन प्रवीन तिय, राग्यौ राग मलार॥ 131 ॥

Learning from her friends in the wintry month of *Posh* (December-January), that he is leaving next morning on a journey, the expert lady took *Veena* in her hand and started playing on it the *Megh Malhar* raga.

Comments : Veena is a classical Indian stringed instrument. Raga Megh-Malhar is an Indian classical melody famous for bringing rain. It is said that singing or playing on an instrument the Indian classical melody of *malhar* can bring rain. If it rains in the wintry month of Posh, the people do not go on journey. So to prevent her dearest-one from going on a journey, she plays on her Veena this melody so that it may rain. She is an expert performer of this melody (raga). Some interpreters have translated Been as Flute instead of *Veena*.





ललन चलन सुनि पलन में, अंसुआ झलके आय।
गई लखाइ न सखिन हूँ, झूठे ही जमुहाय॥ 132॥

Learning that her dearest one is leaving for another land, tears appeared in her eyelids but her friends could not see them due to false yawning by her.

Comments : In order to conceal her mental agony, she pretended to yawn.

चलत चलत लौं लै चले, सब सुख संग लगाय।
ग्रीखम बासर सिसिर निसि, पिय मो पास बसाय॥ 133॥

My lover has gone taking all my delight, comfort and happiness and I have been left here to suffer long summer-days and winter-nights.

Comments : The hot days of summer and the cold nights of winter are long and difficult to spend. They will be more tormenting because of the agony of separation. With him has gone all her peace.

बिलखी डबकों हँ चखन, तिय लखि गमन बराय।
पिय गहबर आयौ गरै, राखी गरै लगाय॥ 134॥

At the time of his departure, when he looked at his grief-stricken tearful beloved, he postponed awhile his departure. And with his throat choked and overwhelmed with emotion, he clasped her to his bosom.





बामा भामा कामिनी, कहि बोलौ प्रानेस।
प्यारी कहत लजात नहीं, पावस चलत बिदेस॥ 135॥

“You address me as ‘My darling’ and yet you are going abroad in this season of rain and romance. Do’nt you feel any shame in calling me so, O Lord of my heart? Better address me by ordinary names like Bama (crooked one) or Bhama (hot-tempered) or Kamini (passionate one) instead of calling me My darling.”

Comments : The speciality of this couplet is that though the heroine is complaining vehemently to her lover at his impending departure, she does not transgress the limits of propriety or decorum. She addresses him as ‘Lord of my heart’.

मिलि चलि चलि मिलि मिलि, चलन आँगन अथयौ भान।
भयौ मुहूरत भोर तैं, पौरी प्रथम मिलान॥ 136॥

He met and moved. He moved and met again, then moved taking hand in hand and this hobnobbing went on till it was sunset. And he was still in the court-yard. His first halt after the auspicious morning of departure was at the gateway and no further.

Comments : In other words, thanks to his excessive love for her he could move only through the court-yard and reach up to the passage-way during the whole day.





चाह भरी अति रिस भरी, बिरह भरी सब बात।
कोरि सँदेस दुहुन के, चले पौरि लैं जात ॥ 137 ॥

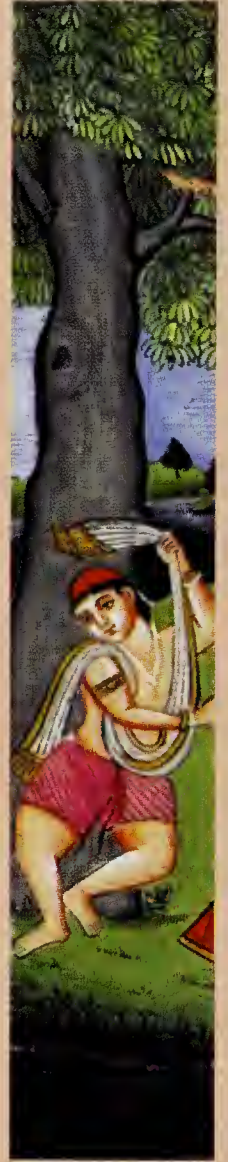
Right uptill the moment he reached the gateway, they exchanged innumerable silent messages - messages full of love and longing, full of too much anger and annoyance and full of agony of ensuing separation.

Comments : At the time of departure of the lover, on the passage from the house to the gateway, the couple experience all these feelings i.e. longing, anger and anguish of separation.

नये बिरह बढ़ती बिथा, भई बिदल जिय बाल।
बिलखी देखि परौसिन्यौ, हरखि हँसी तिहि काल ॥ 138 ॥

The newly-felt separation and ever increasing agony make the youthful heroine continuously restless. But when she sees her neighbour also wailing, she feels delighted and begins to laugh instantly.

Comments : She went to the neighbouring woman in the hope that she would console her. But finding that she also loved the hero i.e. her husband and was feeling troubled, she began to laugh.



चलत देत आभार सुनि, उही परौसिनि नाह।
लसी तमासे के दृगन, हाँसी आँसुनि माह॥ 139॥

At the time of her husband's departure, when she heard him entrusting the responsibility of care of his house to the very neighbour with whom she was in secret love, a peculiar laugh is embellished in her tremulous eyes betwixt tears.

Comments : Now that her husband himself had entrusted the care of his house to his neighbour, she could meet her lover i.e. the neighbour unobstructed without raising any suspicion what-so-ever.

भये बटाऊ नेह तजि, बाद बकति बेकाज।
अब अलि देत उराहनौ, उर उपजति अति लाज॥ 140॥

He has become a way-farer and has forsaken the former love and affection he had for me. O' friend, your complaining to him is in vain and to no purpose. Now, even, I feel ashamed in my heart in complaining to him.

Comments : The hero loves some one else and is seldom at home.





मृगनैनी दृग की फरक, उर उछाह तन फूल।
बिन ही पिय आगम उमगि, पलटन लगी दुकूल ॥ 141 ॥

As the left eyelid of the deer-eyed heroine pulsated, her heart was delighted and her body was enthused so much so, that she started changing her clothes even without the arrival of her lover.

Comments : Pulsating of the left eye or limb of a woman is regarded as a good omen which in this case could mean the indication of arrival of her lover from abroad. She changes her dress as if she feels eager to receive him.

1 बाम बाह फरकत मिलैं, जो हरि जीवन मूरि।
तौ तोही साँ भेटिहौं, राखि दाहिनी दूरि ॥ 142 ॥

O my left arm, if your pulsating can get me my sweet-heart Krishna, who is my very life. I shall embrace him with you keeping the right arm far away.

Comments : She makes a promise that in case Krishna arrives there, she would embrace him with her left arm and keep her right arm afar.





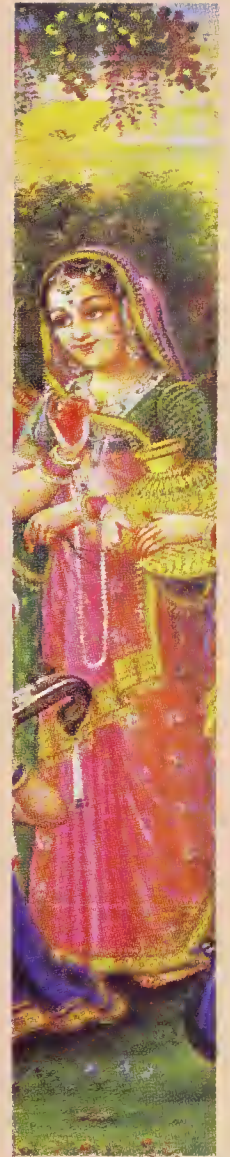
मलिन देह वेई बसन, मलिन बिरह के रूप।
पिय आगम औरै बढी, आनन ओप अनूप॥ 143॥

Unclean body, the same unchanged dress and the sullen face - that is her plight in separation. But when she suddenly hears that her lover is arriving shortly, a unique shine and charm appears on her face.

Comments : She has not used make-up aids and cosmetics since he departed. But as she hears that her love's coming, a unique lustre illuminates her face and she looks beautiful even without a make up.

कियौ सयानी सखिनि साँ, नहि सयान यह भूल।
दुरै दुराई फूल लाँ, क्यौँ पिय आगम फूल॥ 144॥

You are being too clever even to your friends. But thinking so is not cleverness but a folly on your part. You should know that the delight that is caused in you on account of your lover's impending arrival, like fragrance of a flower, cannot be hidden any more.





रहे बरौठे में मिलत, पिय प्राणीन के ईसु।
आवत आवत की भई, बिधि की घरी घरी सु॥ 145 ॥

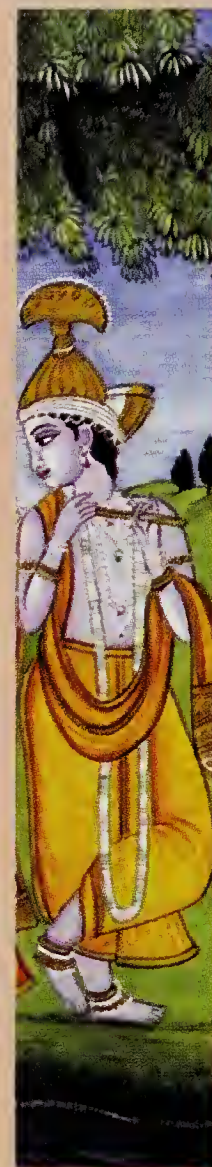
Having returned from abroad, the 'Lord of her life' is busy meeting elders in the parlour. Even a moment of waiting for him is becoming like a moment of Lord *Brahma*.

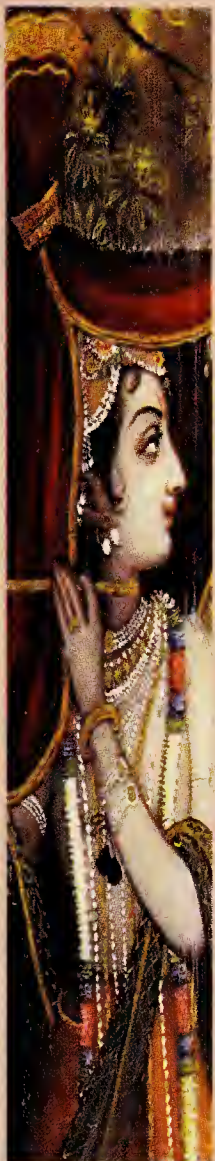
Comments : A day of Lord Brahma, the creator of the world, is considered equivalent to a long period of four ages.

भेंटत बनत न भावती, चित तरसत ति प्यार।
धरति उठाय लगाय उर, भूखन बसन हथ्यार॥ 146 ॥

Overwhelmed with intense love, her heart is pining for her dearest one but she is not getting a chance to meet him. So she lifts his decorations, uniforms and weapons, embraces them and then puts them down.

Comments : From this act, she derives the pleasure of an embrace. Another interpretation is that she is staying with her parents and her husband has arrived there but she has not been able to meet him. It was a Hindu social custom that the married daughter could not meet her husband in her parents' home.





बिछुरै जिये सकोच यह, मुख तँ कहत न बैन।
दौऊ दौरि लगै हिये, किये नचौँ हे नैन॥ 147 ॥

They are ashamed that they have remained alive even after they were separated and so are unable to speak even a word. Both rush forward and embrace each other with their eyes lowered.

Comments : The lovers are speechless as they meet after separation. With bashful eyes, both rush forward and clasp each other.

ज्यौँ ज्यौँ पावक लपट सी, तिय हिय सौँ लपटाति।
त्यौँ त्यौँ छही गुलाब की, छतियन अति सियराति॥ 148 ॥

As she embraces him like a fire flame, with all her heart's love, his bosom feels cool like one irrigated with rose-water.

Comments : The hero experiences enormous cooling effect from the touch of his sweetheart.





आयौ मीत बिदेस तैं, काहू कहयौ पुकारि।
सुनि हुलसी बिकसी हँसी, दोऊ दुहुन निहारि॥ 149 ॥

Someone shouted to her, “Your idol of heart has returned from abroad.” Hearing this she was jubilant, she smiled and both laughed looking at each other.

Comments : An alternative interpretation is that two women had a common lover who had returned from abroad, so both were delighted. By their same instant instinctive response, both women understood it that they were attached to the one and the same person.

अहे कहै न कहा कहाँ, तो साँ नंद किसोर।
बड़बोली बलि होति है, बड़े दृगन कैँ जोर॥ 150 ॥

“O Friend, tell me what Krishna has said to you?”, asked the heroine. “Why do you brag and talk tall on the strength of your big eyes?”, retorted the friend.

Comments : On one hand, her friend admonishes the heroine by calling her as a braggart and on the other hand wants her to control her vanity by addressing her as a woman proud of her big eyes. Again, when one is angry, the eyes grow big and wide.





जदपि तेज रोहाल बल, लगी न पलकौ बार।
तउ ग्वैंडो घर कौ भयौ, पैँडो कोस हजार॥ 151 ॥

Thanks to the swift horse, it did not cause even a moment's delay for him to reach the border of the village. But the distance up to the house therefrom appeared to him like thousands of miles.

नभ लाली चाली निसा, चटकाली धुनि कीन।
रति पाली आली अनत, आये बनमाली न॥ 152 ॥

The sky is radiant with reddish glow. The night has passed. The birds and beetles have started humming. But O friend, Krishna (Banmali) has not come. It seems he has indulged in love-play somewhere else.

झुकि झुकि झपकौँ हैं, पलन फिरि जुरी जमुहाय।
जानी पियागम नींद मिस, दी सब सखी उठाय॥ 153 ॥

Knowing that her lover is to arrive shortly, she drowsed and dozed drooping her eyes, stretched her limbs, yawned repeatedly and pretending to be feeling sleepy made all her friends leave the place.





ज्यों ज्यों आवति निकट निसि, त्यों त्यों खरी उताल ।
झमकि झमकि टहलैं करै, लगी रहचटे बाल ॥ 154 ॥

As the night draws nearer, the heroine becomes more eager. Fond and proclivious of his love, she finishes her household chores quickly.

Comments : Another interpretation of this couplet is: As the night draws near, she is filled with intense desire of love and longing to meet him. She hurriedly saunters here and there.

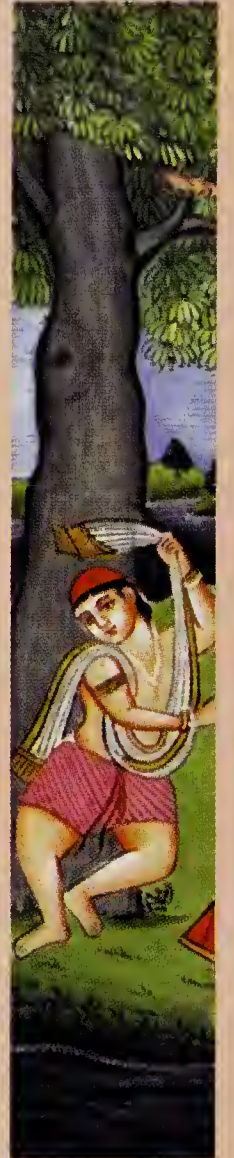
फूली फाली फूलसू, फिरति जो बिमल विकास ।
भोर तरैयाँ होंहिगी, चलत तोहि पिय पास ॥ 155 ॥

O Friend, your cowives, who now like flowers are cheerfully moving around, brightly bloomed and blossomed, would fade like early morning stars when they would behold you going towards your lover's rendezvous to meet him.

Comments : Here cowives have been compared to small stars. The light of these stars become dim in the early morning.

उठि ठक ठक एतौ कहा, पावस कै अभिसार ।
जान परैगी देखियों, दामिनि घन अंधियार ॥ 156 ॥

O Friend, get ready. What is the hitch in going to his rendezvous to meet him in rain. Your body would just look like lightning amidst mass of dark and dense clouds (and no one would recognise you).





Another interpretation—O' friend, what is the need of make-up while going to meet him in rain. Even if seen, you would give the illusion of lightning amidst dark clouds.

गोप अथाइनि तैं उठे, गोरज छाई गैल ।
चलि बलि अलि अभिसारिके, भलि संझौ खे सैल ॥ 157 ॥

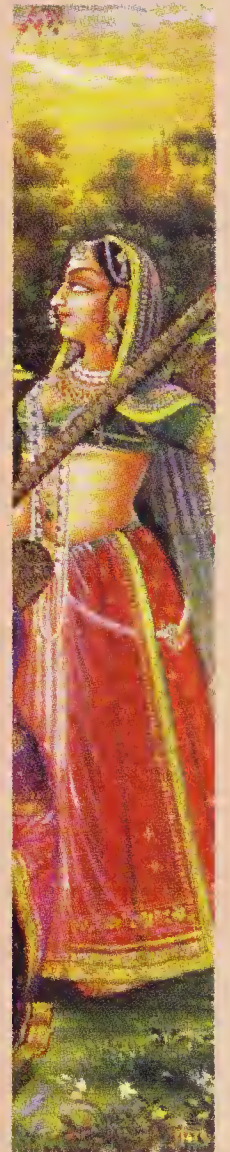
The cowherds have left chaupals for home. And the dust caused by the feet of the cattle has gathered and engulfed the street. God bless you O friend, move out now. This evening time is the most opportune one for going out.

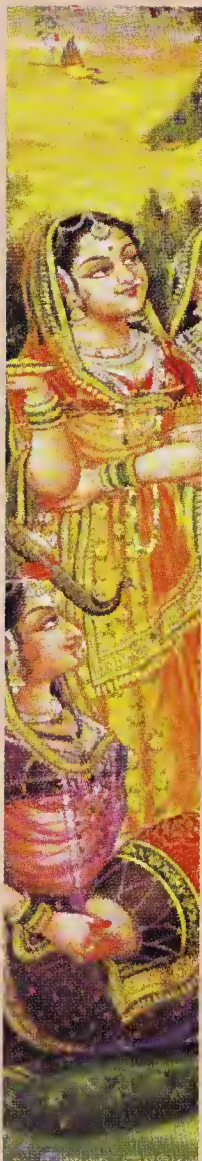
Comments : At the dusk time when the thick and dense dust is scattered all around, no one would see her going out for his rendezvous.

छुप्यो छपाकर छिति छयौ, तम ससिहर न संभारि ।
हँसति हँसति चल ससि मुखी, मुख तैं आँचरि टारि ॥ 158 ॥

The moon is set. The earth is overcast with darkness. Do not feel scared, O' moonfaced belle. Take off your veil and move onward with a face all smiles.

Comments : While on the way to her lover's rendezvous, the moon suddenly went down and it was darkness all around. The go-between encourages the heroine to proceed on smiling without any fear. She praises her moon-like face implying that her smile will make the path luminous and visible.





सघन कुंज घन घन तिमिर, अधिक अँधेरी राति ।
तऊन दुरिहै स्याम बह, दीप सिखा सी जाति ॥ 159 ॥

The grove is dense. The darkness is massive. Even so, O Krishna, like the flame of a lamp, she would not remain hidden when she goes out.

चद्रां भिसारिका
जुबति जोन्ह में मिलि गई, नैकु न होति लखाइ ।
सौं धे के डोरे लगी, अली चली सेंग जाइ ॥ 160 ॥

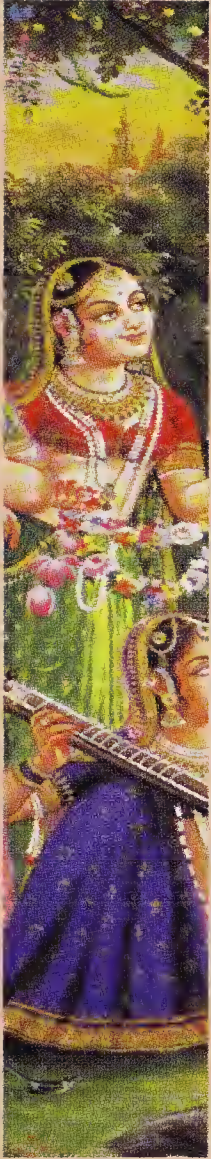
Look, the young woman with beautiful limbs is so fair-complexioned that walking in the moonlight, she has so mingled with the moonlight that even a little of her is not visible. It is by the string of her aroma that her friend is able to keep company with her.

Comments : The fragrance of her make-up is working as a guiding string.

निसि अँधियारी नील पट, पहिरि चलि पिय गेह ।
कहौ दुराई क्यों दुरै, दीप सिखा सी देह ॥ 161 ॥

The night is dark and you are going to your lover's abode dressed in blue. But, tell me how would you conceal this lamp flame like radiant body of yours.





Comments : The heroine has dressed herself in blue sari so that she may not be seen in dark but her lustrous body is making her visible.

अरी खरी सटपट परी, विधु आधे मग हेरि।
संग लगे मधुपन लई, भागनि गली अँधेरि॥ 162 ॥

O Friend, I was completely nonplussed, when half-way down I saw the moon rising. But thanks to the black bees accompanying me that they made a corridor of darkness around me for my passage without being seen.

Comments : The heroine was returning home after meeting the lover clandestinely. Halfway down, she saw the moon rising. She was confounded with apprehension lest she be seen by the people. Fortunately, a swarm of black bees, attracted towards the aroma being emitted from her body, surrounded her and made a dark street for her.

मिस ही मिस आतप दुसह, दई औरि बहकाय।
चले ललन मनभावतिहि, तन की छाँह छिपाय॥ 163 ॥

On the pretext that it's terrible hot, the lover put them off. Then taking the dearest-one along, he moved towards the bowery concealing her in his shadow.

Comments : He kept her in his shadow so as to protect her from the sunshine.





मिलि परछाँहीं जोन्ह सौं, रहे दुहुनि के गात।
हरि राधा इक संगही, चले गली में जात॥ 164 ॥

Just as a shadow mingles with moonlight, so have the bodies of both. Krishna and Radha are going together in the street sticking to each other.

Comments : Radha was fair complexioned whereas Krishna was dark hued. Their union was thus like that of the moonlight and a shadow. So their bodies merge and blend together into one.

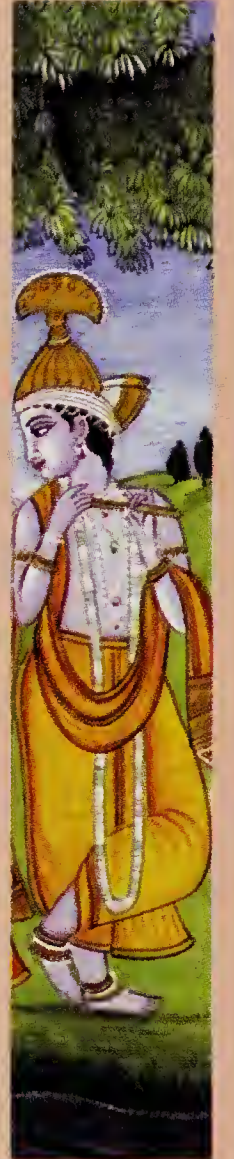
पलनि पीक अंजन अधर, धरै महावर भाल।
आज मिले सु भली करी, भले बने हौ लाल॥ 165 ॥

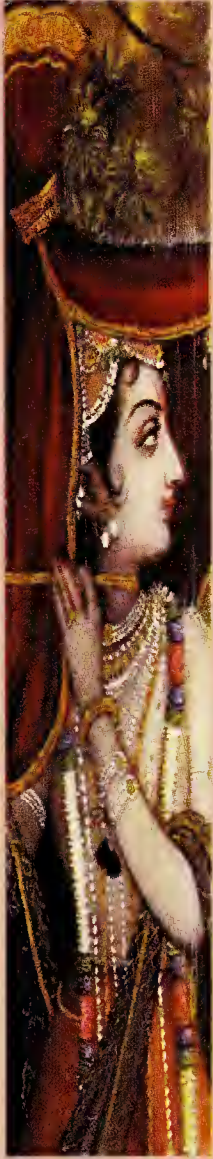
O dear, what a strange appearance have you put on! -- betel spittle on your eyelids, collyrium on your lips and red mahawar mark on your forehead? It is so kind of you to have met me today.

Comments : The hero seems to have indulged in amorous activity with someone else. He meets the heroine soon after. She wants to tell him that she has seen through his impropriety.

मरकत भाजन सलिल गत, इंदु कला के बेख।
झीन झेंगा में झलमलै, स्याम गात नख रेख॥ 166 ॥

O dear, the nail marks on your dark complexioned body under your thinly woven robe are shimmering like the image of the crescent reflected in water





contained in a sapphire basin.

Comments : The heroine sees the nail scratches on the body of her lover. It shows that he has indulged in love play somewhere else.

वैसीयै जानी परति, झगा उजरे माँह।
मृग नैनी लपटी जु हिय, बेनी उपटि बाँह॥ 167 ॥

The mark of the plait of her hair on the arm of your bright robe is exactly like the one left by the deer-eyed belle after she clung to your bosom.

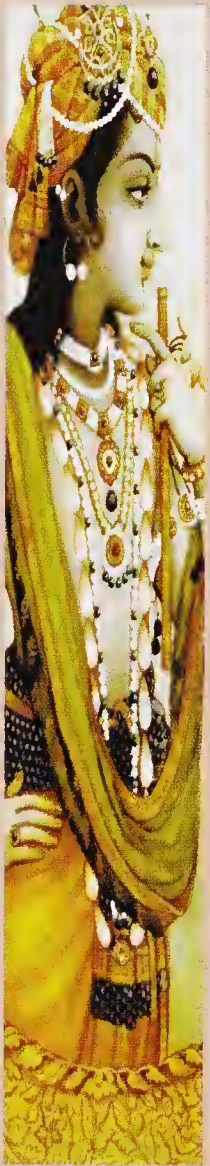
Comments : In a tight embrace, it is natural that the braid of the hair of the beloved would fall on the arm of the lover and would leave a mark on the robe if it is distinctly white and soft. The sharp vision of the heroine has seen it. It indicates the hero's dalliance with another woman.

कत बेकाज चलाइयत, चतुराई की चाल।
कहै देति गुन राबरे, सब गुन निर्गुन माल॥ 168 ॥

Comments : Why do you play cunning tricks with me in vain? This stringless garland is telling about all the qualities you have.

Comments : The hero has just returned after dalliance and the marks of flowers left on his chest form a threadless garland. The heroine sees through his deceitful conduct and sarcastically tells him so.





तुरत सुरत कैसेँ दुरत, मुरत नैन जरि नीठि।
डौँ डी दै गुन राबरे, कहै कनौँडी दीठि॥ 169 ॥

Well, how can one conceal the coitus of just immediate before. See, your eyes which are finding it difficult to meet mine, are turning away. Your very shamefaced look itself is announcing your guilt by the beat of drum.

पावकसौ नैननि लग्यौ, जावक लाग्यौ भाल।
मुकुर होहुगें नैकु में, मुकुर विलोकौ लाल॥ 170 ॥

O dear, the mahawar mark on your forehead is looking like fire to me. See your face in the mirror now, lest you deny it later.

प्राण प्रिया हिय में बसै, नखरेख ससि भाल।
भलौ दिखायौ आनि यह, हरिहर रूप रसाल॥ 171 ॥

Your beloved-one dwells in your heart and the moon formed by her finger-nail's scratch adorns your forehead. What a beautiful form of Lord Vishnu and Lord Siva you have assumed.

Comments : Lord Vishnu (Hari) - God, the Preserver. Lord Siva (Har) - God, the Destroyer. Lakshmi - the goddess of wealth who resides in the heart of Vishnu. The crescent adorns the forehead of Siva.





नख रेखा सोहैं नई, अलसौ हैं सब गात।
सोहैं होत न नैन ये, तुम सोहैं कत खात॥ 172 ॥

The fresh scratches of finger-nails bedeck you. Your limbs are sluggish and drowsy. You are avoiding even exchange of looks. Then, why are you swearing?

पल सोह पगि पीक रँग, छल सोहैं सब बैन।
बल सोहैं कत कीजियत, ये अलसौ हैं नैन॥ 173 ॥

Your eyelids are soaked in the colour of betel spittle. All your utterances are embellished with deceit. Then why are you forcing your drowsy eyes to look at me?

पट साँ पौछें परी करौ, खरी भयानक भेख।
नागिन ह्वै लागति दृगनि, नाग बेलि रँग रेख॥ 174 ॥

Please rub out the betel spittle from your eyes with a piece of cloth. It has taken a very dreadful form and looks like a female serpent to my eyes.

Comments : The eye is black and has red spittle on it. It is resembling a red mouthed serpent. The bite of red coloured serpent is almost fatal.





जिहि भामिनि भूखन रच्यौ, चरन महाउर भाल।
उही मनौ अंखियाँ रँगी, ओठनि के रँग लाल॥ 175 ॥

O dear, the belle who has ornamented your forehead with the mahawar of her feet seems to have dyed your eyes in her lips' colour too.

गड़े बड़े छवि छाकि छकि, छिगुनी छोर छुटे न।
रहे सुरँग रँग रँगि उही, नह दी महदी नैन॥ 176 ॥

Intoxicated by the splendour of myrtle, these eyes of mine are pitched at the tip of her little finger-nail and do not move away. They have been moulded in that hue too.

बेई गड़ गाड़ै परी, उपज्यौ हार हियै न।
आन्यौ मोरि मतंग मनु, मारि गुरेरनि मैन॥ 177 ॥

O dear, these are not the marks of necklace left on your bosom. It seems as if Cupid has shooted shots from his catapult on an elephant and made it turn about and brought it here. These shots have made pit on its body.

Comments : The hero has returned to the heroine, overpowered by sexual desire, though his bosom bears the marks of the necklace of another woman.





यहाँ न चलै बलि रावरी, चतुराई कै चाल।
स नख हिये खिन खिन नटत, अनख बढ़ावत लाल॥ 178 ॥

O Lord, the shrewd tricks of yours will not work here. With nail scratches on your bosom, your repeated denials are kindling my rage O' Krishna.

कत कहियत दुखदेन कौ, रचि रचि बचन अलीक।
सबै कहा उरहाँ लखैं, लाल महाउर लीक॥ 179 ॥

Why are you hurting me by concocting falsehoods O Krishna? The line of mahawar on your forehead is telling all about your dalliance.

तरुन कोकनद बरन बर, भये अरुन निसि जागि।
बाही के अनुराग दृग, रहे मनौ अनुरागि॥ 180 ॥

Having remained awake throughout the night, your eyes have become red like the very best of the fully-blossomed red lotus. They seem to have been coloured in the love of one with whom you have spent the night.





न कर न डर सब जग कहत, कत बेकाज लजात ।
सोंहैं कीजै नैन जो, साची सोंहैं खात ॥ 181 ॥

It is popularly said that you have to fear none if you have done nothing. Then why are you feeling ashamed for nothing? If you are swearing truly, then your eyes must look straight.

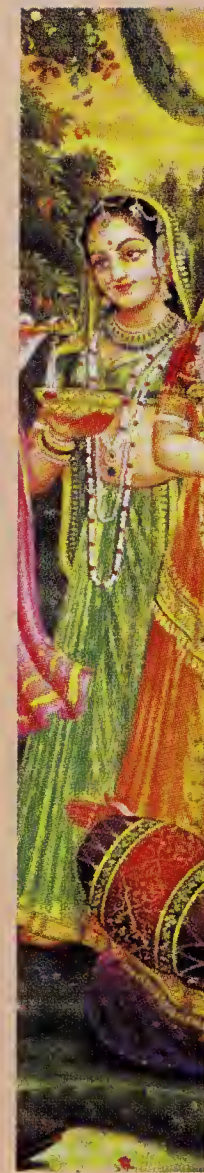
लालन लह पाये दुरै, चोरी सांह करै न ।
सीस चढ़े पनहा प्रगट, कहैं पुकारे नैन ॥ 182 ॥

O dear, the facts are bare. Your swearing cannot hide your deceit. Your eyes like pampered and impudent detectives are betraying the truth and telling the whole story.

रह्यौ चकित चहुँधौ चितै, चित मेरौ मति भूलि ।
सूर उदै आये रही, दृगन साँझ सी फूलि ॥ 183 ॥

My heart is astounded and hallucinated as it looks all around. It is sun rise but your eyes are swollen red like an evening

Comments : The heroine is astounded to find sun-rise and sun-set (evening) occurring together.





आपु दियौ मन फेरि लै, पलटै दीनी पीठि।
कौन चालि यह रावरी, लाल लुकावत दीठि॥ 184 ॥

You yourself offered me your heart but now you have turned away and shown your back. What policy is this O' Krishna, that you are avoiding now even an exchange of looks.

मोहि दियौ मेरौ भयौ, रहत जु मिलि जिय साथ।
सो मन बाँधि न दीजिये, पिय सौतिनि के हाथ॥ 185 ॥

You have given your heart to me. It has become mine and has been residing with my heart ever since. Therefore, O' dear, do not entrust this heart forcibly to the cowife.

Comments : "You have already surrendered your heart to me. Now it is my possession and you have no right to offer it to anybody else.

ललन सलौने अरु रहे, अति सनेह सौँ पागि।
तनक कचाई देति दुख, सूरन लौँ मुखलागि॥ 186 ॥

O Krishna, you are winsome and comely and impregnated with intense love. But this little bit of deceit on your part causes pain like the aching sensation of yam-taste.

Comments : Partially cooked yam tastes sour because in that case, the oil does not penetrate fully into it. In other words, she complains that his love is showy and not from the core of his heart, as he always goes on making pretences.





आज कछू औरै भये, छए नए ठिकठैन।
चित के हित के चुगल ये, निति के होयें न नैन॥ 187 ॥

These eyes of yours that are back-biters of your heart's love are not the same as usual. They seem to have acquired a novel splendour and look like something else.

Comments : The love that is in one's heart is manifested in the eyes and so eyes have been called the backbiters of heart's love.

अनत बसे निसि की रिसनि, उर बर रहयौ बिसेखि।
तऊ लाज आई झुकत, खरे लजौँ हैं देखि॥ 188 ॥

He had spent the night elsewhere and her heart was burning with extreme anger but finding him too much ashamed and bowed down, she shied.

फिरत जु अटकत कटनि बिन, रसिक सुरस न खियाल।
अनत अनत निति निति हितनि, कत सकुचावत लाल॥ 189 ॥

O amorous one, for you who goes on entangling here and there without attachment, if it is not love but a play only, then why do you embarrass yourself every day by indulging in this sport sans love.





कत सकुचत निधरक फिरौ, रतियौ खोरि तुम्है न।
कहा करौ जो जाहिँ ये, लगें लगौं हैं नैन॥ 190 ॥

Why do you feel ashamed? Move about dauntlessly. I cannot blame you even a bit. What can you do when these easy-to-captivate eyes of yours are entangled with someone else?

Comments : With a gift of the gab, the heroine scolds the hero telling him that he is shameless and goes on loafing about all around otherwise how eyes can be coerced to entangle them with each and sundry.

तेह तरैरौ त्यौर करि, कत करियत दृग लोल।
लीक नहीं यह पीक की, श्रुति मनि झलक कपोल॥ 191 ॥

Why are you frowning with anger and making your eyes tremulous? The line on his cheek is not the mark of betel's spittle. It's the lustrous glimpse of his ear ring's gem that is reflected on his cheek.

Comments : The heroine thinks that the hero had a spittle mark caused by a woman's kiss. Her friend tries to remove her misunderstanding describing it as reflection of the red gem.





कत लपटैयत मो गरै, सो न जुही निस सैन।
जिहि चंपक बरनी किये, गुल्लाल रँग नैन॥ 192 ॥

Why are you clinging to me? I am'nt the one who has slept with you in your bed at night. Neither I am the magnolia-hued damsel who kept you awake and made your eyes carmine-coloured.

मैं तपाय त्रय ताप साँ, राख्यौ हियौ हमाम।
मति कबहूँ आय इहाँ, पुलक पसीजहिँ स्यम॥ 193 ॥

I have heated the Hammam of my heart with three types of fires (viz. violent sexual urge, agony of separation and flame of stimulation) in the hope that Krishna might come here some day, be thrilled and melt with kindness.

Alternatively, I have inflicted on my heart the three sufferings -- supernatural, physical and spiritual and made it a hot bathroom so that Krishna be pleased from my penance, be compassionate and come to me.

Comments : Hammam is a hot bathroom, heated from above, below and from left and right i.e. from three sides. As one enters it, one perspires profusely.

जो तिय तुम मन भावती, राखो हिय बसाय।
मोहि खिजावति दृगनि द्वै, बहई उझकति आय॥ 194 ॥

It is the belle you have taken fancy for, not me, who inhabits your heart. She is peeping out of your very eyes and teasing me.









Comments : Usually it is seen that sometimes the name of the one whom you love the most escapes your lips unwittingly. The hero calls the heroine by another woman's name by mistake. At this she is annoyed and expresses her resentment.

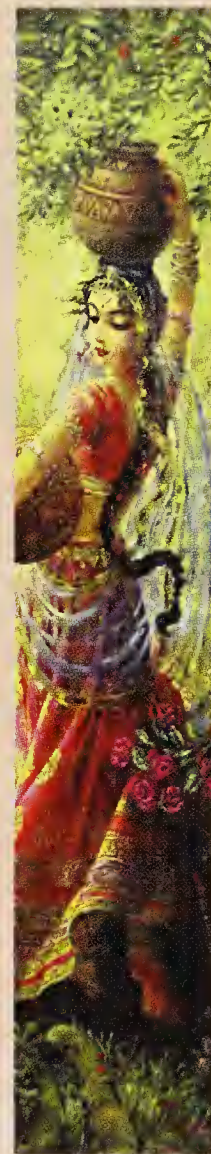
सदन सदन के फिरन की, सद न छुटै हरिराय ।
रुचै तितै बिहरत फिरौ, कत बिहरत उर आय ॥ 195 ॥

O Krishna, I'm afraid you cannot rid yourself of this habit of knocking from door to door. Well, roam about as and where you will. But why do you rend my heart by coming here again and again?

सुभर भर्यो तुम गुन गननि, पचयौ कुबत कुचाल ।
क्यों धौं दार्यों लौं हियौ, दरकत नहीं नंद लाल ॥ 196 ॥

This heart is fully occupied with the grains of your so-called virtues and is ripened with your deceitful conduct. Tell me, O Krishna, then why does it not burst like pomegranate?

Comments : The heroine is fed up with the deceitful and abnoxious conduct of the hero and complains about it.





केसर केसर कुसुम के, रहे अंग लपटाय।
लगे जानि नख अनखली, कत बोलति अनखाय॥ 197 ॥

It is the saffron tissues that have clung to his body. So O'angry friend, why are you speaking bitterly to him thinking them as nail scratches.

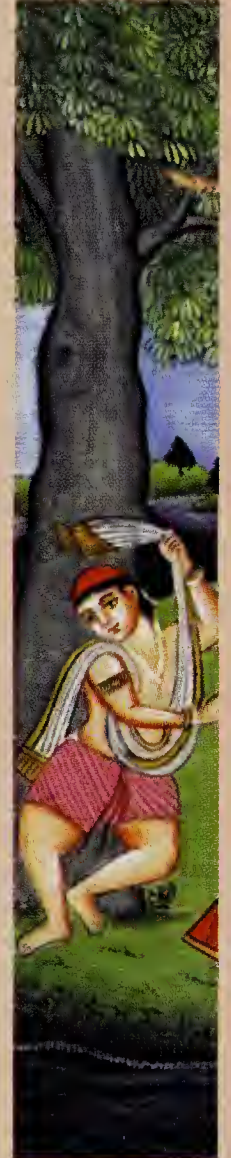
Comments : The heroine is fretting and fuming thinking saffron tissues on his body as nail scratches made by some other woman.

रस के से रुख ससिगुखी, हँसि बोलति बैन।
गूढ़ मान मन क्यों रहै, भयै बूढ़ रुंग नैन॥ 198 ॥

O moonfaced damsel, you have lovelike endeavour in your looks, you speak with a face beaming with smiles and your eyes are red like those of a lady-fly. Then how can you hide the fact that the anger on your part is feigned?

मोहू सों बातन लगे, लगी जीभ जिहिँ नाय।
सोई लै उर लाइयै, लाल लागियत पाय॥ 199 ॥

“Why do you cajole me? Go and clasp to your bosom the one whose name is always on your tongue and leave me alone, I beseech you O My Lord.”





गहकि गाँस औरै गहै, रहे अध कहे बैन।
देखि खिसौ हैं पिय नयन, किये रिसौं हैं नैन॥ 200 ॥

She was talking to him with gusto to some other purport. But when she saw embarrassment in his eyes, her own eyes got enraged and the matter remained half-said.

Comments : She was talking to him quite enthusiastically with some other purpose but when she came to know of his misdemeanour, her eyes were filled with anger and the matter remained half-expressed.

वाही की चित चटपटी, धरत अटपटे पाय।
लपट बुझावत बिरह की, कपट भरेऊ आय॥ 201 ॥

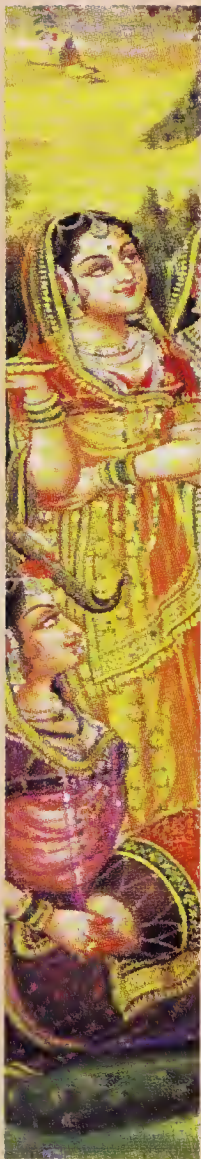
It is she for whom your heart is itching and steps are staggering. Your coming here, no doubt, mitigates my agony of separation. But you come here with an intent which is full of deceit.

दच्छिन पिय है वाम बस, बिसराई तिय आन।
एकै बासर कै बिरह, लागे बरख बितान॥ 202 ॥

O dear, you were wise and had honour but since the day you have fallen under the spell of that malicious woman, you have forgotten your honour. Do you know that one day of separation from you is like spending a year?

Comments : Time fleets like anything in times of happiness but it crawls and passes with great difficulty when one is suffering the agony of separation.





बालम बारे सौति के, सुन परनारि बिहार।
भौ रस अनरस रँगरली, रीझ खीझ इकबार॥ 203 ॥

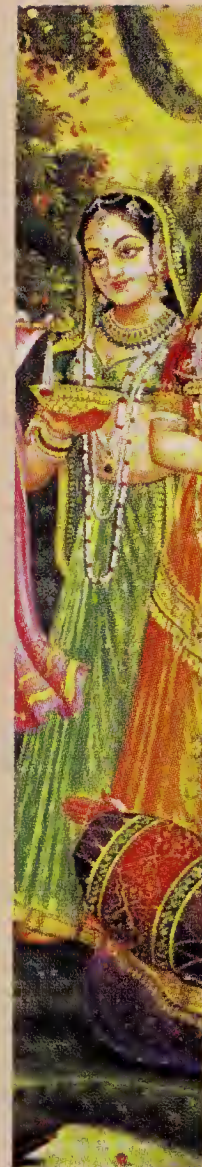
Having heard that her sweet lover had dallied with yet another woman when in fact it was her cowife's turn, she felt pleased as well as sad and in this mood-mix, she was delighted and annoyed at the same time.

Comments : She is happy that the lover has not gone to her cowife even when it was latter's turn. She is unhappy because a new woman has appeared on the scene. However, she is satisfied that the hero never defaults when it is her own turn but she is annoyed at the same time for his acquiring the bad habit of dallying with other women.

मुंह मिठास दृग चीकने, भौहँ सरल सुभाय।
तऊ खरे आदर खरौ, छिन छिन हियौ संकाय॥ 204 ॥

Her tongue is sweet. Her eyes are full of love. Her eyebrows are natural and straight. The more and more she shows respect to him, the more and more suspicious he grows.

Comments : The heroine is showing an excessive respect without any cause which is making the hero all the more suspicious.





रही पकरि पाटीसु रिस, भरै भाँह चित नैन।
लखि सपने पिय आन रति, जगतहु लगति हियै न॥ 205 ॥

She has seen him in love-play with another woman in a dream. So she does not embrace him even after she has waked up. She is catching the longer beam of the bed with her eyebrows, heart and eyes full of anger.

Comments : When women are angry, they catch the longer beam of the bed. It is called “feigning anger”. Here the heroine is believing the dream as true and is behaving accordingly.

अँगुरिनि उचि भरु भीति दै, उलँबि चितै चखलोल।
रुचि सौँ दुहूँ दुहून के, चूमे चारु कपोल॥ 206 ॥

Standing on their tip toes, putting their weight on the parapet, leaping forward and looking all around with tremulous eyes, they both kissed each other's comely cheeks with great fondness.

Comments : The hero and the heroine are on their respective attics and there is a wall between them. They stand on their tiptoes to reach each other beyond the parapet. Once they meet, kissing each other is obvious. They do it with great ardour.





पर्यौ जोर विपरीत रति, रूपी सुरत रन धीर।
करति कुलाहल किंकिनी, गह्वँ मौन मंजीर॥ 207 ॥

Applying full force on him in the act of opposite cohabitation, she is holding on like a steady warrior in this war of coition. The small bells around her waist are creating an uproar whereas her anklets are observing perfect silence.

Opposite cohabitation - coition with man lying below and woman above him.

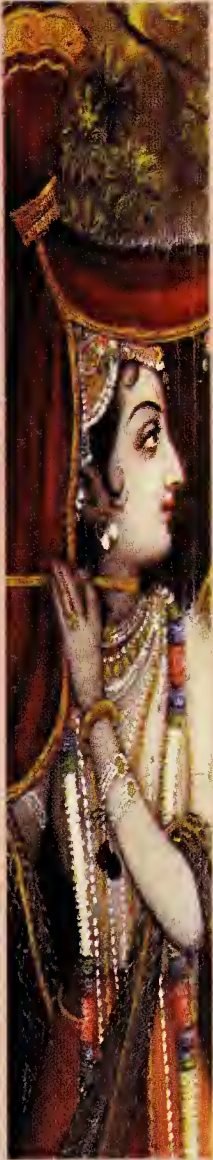
Comments : The hero and heroine are in their private apartment. The jingling sound of small bells around her waist is heard outside the apartment by her friends who conjecture of their indulgence in opposite cohabitation. During the normal sexual intercourse, it is usually the anklet which makes a sound and not the waist bells. But here waist bells, being in motion, are making a great noise which points to opposite cohabitation.

Another interpretation can be that there has been a sexual contest between the hero and the heroine. The contesting hero has cooled down and is lying defeated but the steady heroine is going on resulting in tinkling of waist bells (she being above and he being underneath).

नीठि नीठि उठि बैठिहू, पिय प्यारी परभात।
दोऊ नींद भरे खरे, गँर लागि गिरि जात॥ 208 ॥

At dawn, the lover and the beloved get up somehow and sit. Full of slumber, they embrace each other and tumble down.





Comments : The couple has spent the whole night in love-play. They are feeling sleepy. In the morning they try to get up but fall in the bed clinging to each other.

बिनती रति विपरीत की, करी परसि पिय पाय।
हँसि अनबोले ही दियौ, ऊतर दियौ बताय॥ 209 ॥

The lover bowed at the feet of his sweet heart and made a request for opposite coition. She smiled and in reply acceded to the request without speaking. Alternatively, the heroine laughed and put out the lamp in response without uttering a single word.

Comments : Another interpretation is that touching of heroine's feet by the hero is an opposite type of conjugal love. The heroine understands the import of this gesture and put out the lamp.

रमन कह्यौ हँसि रमनि सौँ, रति विपरीत विलास।
चितई करि लोचन सतर, सगरब सलज सहास॥ 210 ॥

The lover smilingly implored his beloved to dally in the copious enjoyment of opposite coition. She looked at him with sidelong, indignant, arrogant, bashful and laughing eyes.

Comments : In reality the heroine is not angry at his suggestion but she feigns so. Her laugh, infact, shows her acceptance of his request.





प्रीतम दृग मिहचित प्रिया, पानि परस सुख पाय।
जानि पिछानि अजान लौं, नैकु न होति जनाय॥ 211 ॥

The lover closes the eyes of his beloved from behind. The touch of his hand comforts and delights her. Even though she has recognised him yet she feigns ignorance and her friend can know not even a bit of it.

सरस सुमिलि चित तुरंग की, करि करि अमित उठान।
गोइ निबाहे जीतिये, प्रेम खेल चौगान॥ 212 ॥

In the polo game of love, one has to ride the fast running well-trained horse of heart with affection and utmost care and has to carry on wisely to score and achieve the goal.

Comments : It is the affection and secrecy that can carry on the love up to the last.

दृग मीचत मृगलोचनी, भरयौ उलटि भुज बाथ।
जानि गई तिय नाथ कौ, हाथ परस ही हाथ॥ 213 ॥

The hero closed her eyes from behind. The deer eyed sweet-heart embraced him with reverse hands. As soon as she felt the touch of his hand, she knew that these were the hands of her Lord.





मैं मिसहा सोयौ समुझि, मुँहे चूम्यौ ढिग जाय।
हँस्यौ खिसानी गर गह्यौ, रही गरै लपटाय॥ 214 ॥

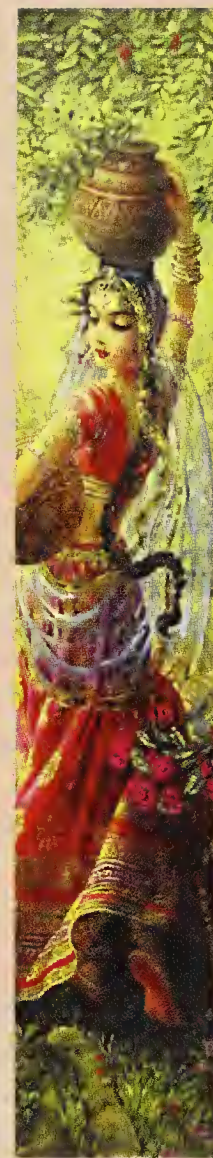
Thinking my pretending lover asleep, I went near and kissed him. When he laughed, I felt abashed. Then he caught my neck but I clung to him.

Alternatively, he was pretending to be asleep. I went near him and kissed. At this he laughed. I was piqued but he embraced me. I also remained clung to him throughout the night.

Comments : The hero caught her neck and wanted to kiss her but she thwarted his attempt by clinging to his neck and he could not kiss her.

मुँह उधारि पिऊ लखि रहत, रह्यौ न गौ मिस सैन।
फरके ओठ उठे पुलक, गये उघर जुग नैन॥ 215 ॥

Her dearest one removed the coversheet from her face and looked at her. She could not remain feigning sleep. Her lips were excited, her whole-being was thrilled and her closed eyes opened to meet his eyes.





दोऊ चोर मिही चनि, खेल न खेल अघात।
दुरत हिये लपटाय के, छुवत हिये लपटात॥ 216 ॥

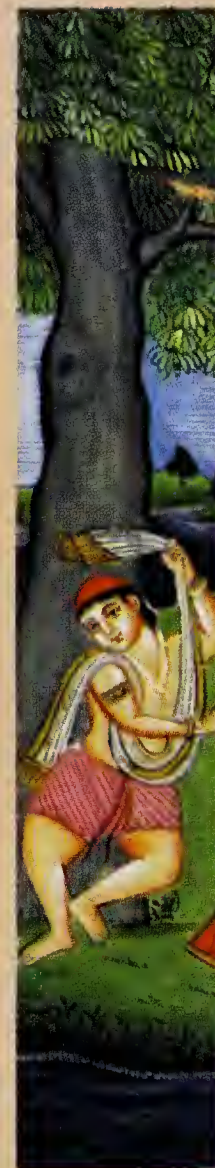
They play 'hide and seek' but are not satiated. They embrace each other while they are in hiding and clasp each other while touching.

Comments : In 'hide and seek' play, all except one who is called 'the thief' run and hide themselves. The thief has to search for those who are hiding. Whomsoever he or she is able to touch during the search becomes the thief. The play goes on and on. So, in this case the hide and seek game between the lover and the beloved takes the form of embraces galore. Instead of running, they meet together and go on embracing each other in a secluded place. This gives them the opportunity to embrace and touch each other but they are not satiated.

हँसि हँसि हेरति नवल तिय, मद के मद उमदाति।
बलकि बलकि बोलति बचन, ललकि ललकि लपटाति॥ 217 ॥

Drunk with delight, the new bride gazes intently with smiles on his face. She talks incoherently and with intense craving embraces her husband. Another interpretation is -

The new bride is drunk and intoxicated. She is laughing and looking around. She talks incoherently, advances and clings to her husband giving up all modesty or fear.





निपट लजीली नवल तिय, बहकि बारुनी सेइ।
त्यों त्यों अति मीठी लगै, ज्यों ज्यों ढीठ्यौ देइ॥ 218 ॥

The new bride was absolutely modest. She took wine and went astray. The more impudently she behaved, the more beautiful and sweeter she looked.

Comments : As the newly wed takes a drink, all her modesty is lost.

खिलित बचन अधखुलित दृग, ललित स्वेद कन जोति।
अरुन बदन छवि मद छकी, खरी छबीली होति॥ 219 ॥

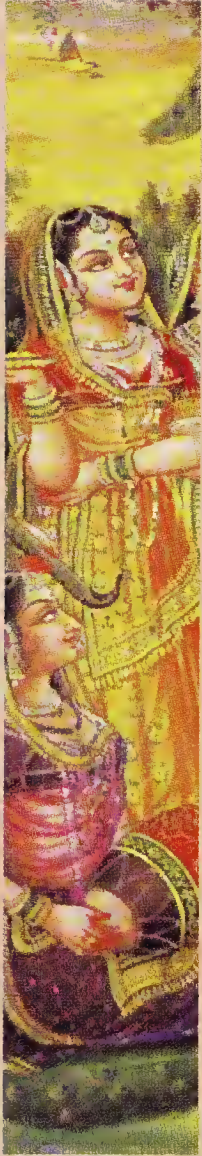
She talks with a hearty laugh. Her eyes are half-open, intoxicating and alluring. The fine drops of perspiration shine like pearls. Her face glows red. Drunk with winsomeness, the foppish one looks extremely beautiful. Alternatively, she is dead drunk and is talking absurdly. Her eyes are winking. She is perspiring but her face is reddened and she is looking a perfect beauty.

रूप सुधा आसव छक्यौ, आसव पियत बनै न।
प्याले ओठ प्रिया बदन, रह्यौ लगाये नैन॥ 220 ॥

Drunk with the nectar of her beauty, he does not like drinking common wine now. His lips are on the wine cup but his eyes are fixed on his beloved's face. He is so infatuated at her beauty.

Comments : The beauty of the heroine is like nectar wine which is sweet whereas the common wine is bitter.





गली अँधरी साँकरी, भौ भट मेरौ आनि।
परे पिछाने परसपर, दोऊ परसि पिछानि॥ 221 ॥

In the dark and narrow lane, both had a sudden encounter. Both recognised each other by mere touch of their bodies.

Comments : This couplet shows the profoundness of love between two lovers. It is dark yet they recognised each other by mere contact of their limbs.

लटकि लटकि लटकत चलत, डटत मुकुट की छाँह।
चटक भर्यौ नट मिल गयौ, अटक भटक बन माँह॥ 222 ॥

Swaying his body in gaiety, moving joltingly, jogging affectedly, the agile and charming acrobat Krishna, embellished with the lustre of gem-studded coronet, met me roaming and hitchhiking in the forest.

अहे दहेंडी जिन धरै, जिन तु लेइ उतारि।
नीकै है छींकौ छुवै, एसौ ही रह नारि॥ 223 ॥

Do not place the curd pot in the hanging net, nor bring it down. You look lovely in this pose of touching the net. So, remain as you are, my fair lady.

Comments : Hanging net-string container or string basket - in this particular posture when she is reaching the hanging net with a curd pot, her limbs like navel and bosoms etc. were conspicuous and looked lovely.





मन न मनावन कौ करै, देत रुठाय रुठाय।
कौतुक लाग्यौ पिय प्रिया, खिझहू रिझवति जाय॥ 224 ॥

He does'nt feel like bringing her round. Rather he annoys her again and again. Revelling in this fun, the lover teases her. And as she gets irritated, she captivates him more.

छुवै छिगुनी पहुँचौ गिलत, अति दीनता दिखाय।
बलि बामन कौ ब्यौत सुनि, को बल तुम्हें पत्याय॥ 225 ॥

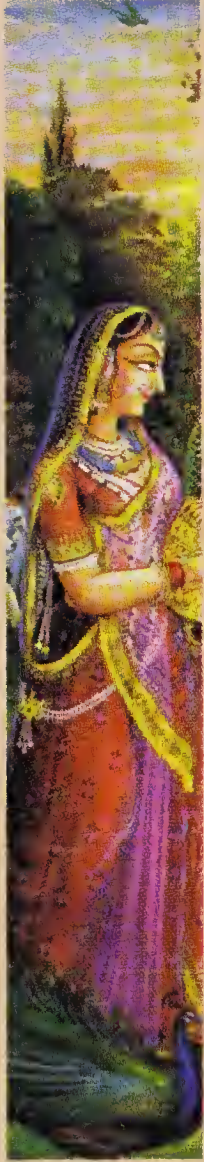
You are being too humble. You touch the little finger and try to grasp the wrist. Tell me, who would trust you after knowing the story of *King Bali and Vaman*, the God incarnate.

Comments : The hero humbly requests the belle to accompany him to the grove for a walk. The belle sees in the request his desire for something more. She says jocularly that he wants to take an undue advantage of the situation. As an illustration, she reminds him the mythological story of *King Bali and Vaman*.

King Bali was known for his generous disposition. Whosoever went to him for alms never returned empty-handed. God Vishnu wanted to test the king. Therefore, he in the guise of dwarf Vaman, his incarnate, asked for land equal to his three steps. Bali acceded to his request. Vaman covered the whole of Bali's kingdom in three strides and deprived him of his kingdom and sent him to nether world to suffer.

Lord Krishna is also deemed to be incarnate of *God Vishnu*.





चिरजीवौ जोरी जु रै, क्यों न सनेह गम्भीर।
को घटि ये वृषभानजा, बै हलधर के बीर॥ 226 ॥

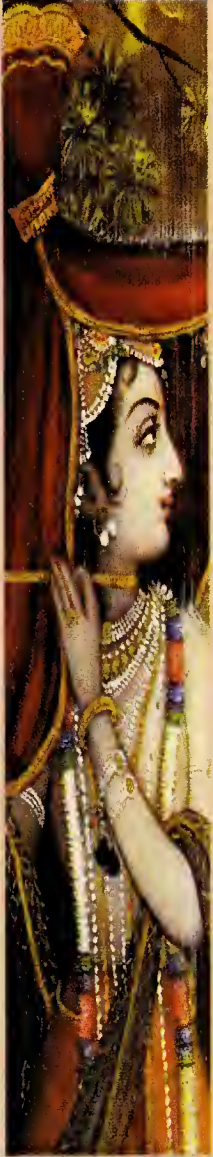
May this couple live long and remain together! Why should not they have profound love? Neither of them is lacking in anything. If she is the daughter of King Vrishbhan, he is the brother of Haldhar. In other words, they both are equal and alike in status and intensity of love for each other.

Comments : It is a conversation between two friends. The social aspect is reflected in the compatibility of two families. There is a popular saying that the enmity, marriage and love should be between equals. The couplet has a mythological connotation also.

Krishna is the younger brother of Balram who is also known as Baldev. In Hindu mythology, Balram is the incarnation of Haldhar i.e. *Sheshnag*, a thousand headed serpent who is supposed to support the earth on his head. Radha is the daughter of *Vrishbhan*. Vrishbhan means the Sun.

Both the Sun and the Sheshnag are aggressive and furious as far as their nature is concerned. So saying that she is the daughter of the Sun and he the brother of Sheshnag can be taken as a satire on their likeness. Then, who is less than the other?





कहा लडैते दृग करे, परे लाल बेहाल ।
कहुँ मुरली कहुँ पीत पट, कहुँ मुकुट बनमाल ॥ 227 ॥

O Friend, why have you made your eyes so darling and belligerent that Krishna is lying there in bad shape sans sense. He does not know where is his flute or where his yellow robe is. Neither he knows about his crest (crown) or of his garland.

Comments : The friend requests the heroine to go to spot wher Krishna is lying senseless, hurt as he is by her bellicose and loving glances. Her eyes have cast such a spell on Krishna that he does not know where his flute or yellow robe or crown or garland have fallen. He is completely lost.

यौं दलमलियत निरदेई, हुई कुसुम ये गात ।
कर धर देखौ धरधरा, अजौं न उर कौ जात ॥ 228 ॥

Ghosh, the ruthless one has crushed her flower-like body so hard! Friend, just place your hand on her heart. Its throbbing has not ceased until now.

Comments : The heroine is tender and delicate as a flower but the lover has embraced her so tightly that her heart is pulsating rapidly even now. The couplet can be interpreted as a complaint by a friend of the heroine to the hero also. "Tell me, O hard hearted, should so tender a body be treated so ruthlessly?"





मैं तोसों कै बाँ कह्यौ, तू जिन इन्है पत्याय।
लगालगी करि लोइननि, उर में लाई लाय॥ 229 ॥

I have told you so many times not to trust these eyes of yours. Have you seen that it is the meeting of eyes after all that has fanned the flame of love in your heart.

Comments : A close friend had advised the heroine against indulging in the game of exchanging amorous glances. Now she is distressed because of agony of separation. The friend tells her adding, "Look, the fault is that of the eyes but it is the heart that is suffering."

मन न धरति मेरौ कह्यौ, तू आपने सयान।
अहे परनि परि प्रेम की, परहथ पार न प्रान॥ 230 ॥

You do not keep in mind what I say. You consider yourself too wise. Hei, by falling in love with some one else, you are placing your life in else's hand. Do not do it.

Comments : Another interpretation is that the heroine is attracted toward someone else. Her friend advises her against it.

बहक न इहिँ बहनापने, जब तब बीर बिनास।
बचै न बड़ी सबीलहू, चील्ह घौंसुवा मास॥ 231 ॥

O simple hearted friend, do'nt be taken in by her sisterlike intimation. Otherwise, you will be ruined some time or the other. Despite all efforts, can meat be safe in a kite's nest?





Comments : A close friend warns the heroine about another woman whom the heroine treated as a sister as there is every possibility of the foppish hero developing illicit relationship with that woman. Another interpretation is that a friend of the heroine warns the hero about another woman who calls him a brother. The warning is - “ Do not be taken in by her sisterlike relationship. Just as a kite swallows the meat, so will she grip you firmly in her love trap and ruin you.”

तू रहि सखि हौं हीं लख्यौं, चढ़न अटा बलि बाल।
बिन ही उदै ससि सबहिन, दैहै अर्ध अकाल॥ 231 ॥

O Friend, please remain here. I would, instead, go up to look for the moon. May God bless you, pretty young girl. Do not go on the attic. Beholding the radiance of your face, all would offer libation prematurely without the moon having actually risen.

Comments : Hindus particularly Hindu women observe fast on a number of occasions during a year. One such occasion is *Ganesh Chaturthi* (4th day of dark half of lunar month of *Kartika* corresponding to October-November) or *Karva Chauth* when married women observe fast throughout the day and break it looking at the moon as it appears in the sky at night. The heroine is observing fast and is going up the roof again and again to see whether or not the moon has risen. The friend refrains her from going up, telling her that the people will take the halo of her face as rise of the moon and would break their fast before its actual rise. The countenance of the heroine is like the moon and if they break their fast before time, evil would befall them.





दियौ अरघ नीचै चलौ, संकट भाने जाय।
सुचिती ह्वै औरै सबै, ससिहि बिलोकै आय॥ 233 ॥

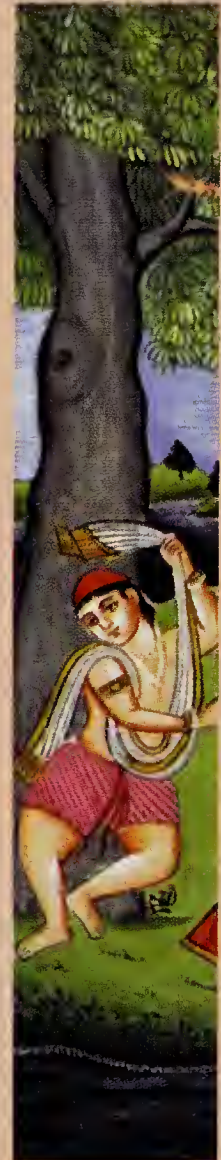
O Friend, you have offered the libation now. Let us go down and get relief from our tribulations so that other women may behold the moon without any illusion.

Comments : In case she remains there on the roof, people would be under the illusion of two moons - one in the sky and the other heroine herself.

नाक चढै सींबी करै, जितै छबीली छैल।
फिरि फिरि भूलि उहै गहै, पिय कँकरीली गैल॥ 234 ॥

Beholding him walking on stony path, the foppish young lady concoits her nose and sibilates to express her concern at his suffering. The hero likes this mien of her and commits the mistake of walking again and again along the path which is strewn with uneven stones.

Comments : The hero walks on a path strewn with uneven stones leaving the smooth path for her to walk on. The heroine is troubled. The hero likes her sibilance and treads the stony path wilfully.





लखि लखि आँखियन अधखुलिनि, अंग मोरि अँगराय ।
आधिक उठि लेटति लटकि, आलस भीर जँभाय ॥ 235 ॥

She looks to and fro with half-open eyes, twists and stretches her limbs, gets up a bit, bends, then lies in the bed and yawns sluggishly.

Comments : The twisting and stretching of limbs are symptoms of the fatigue.

दोऊ चाह भरे कछू, चाहत कह्यौ कहै न ।
नहि जाचक सुनि सूम लौँ, बाहर निकसत बैन ॥ 236 ॥

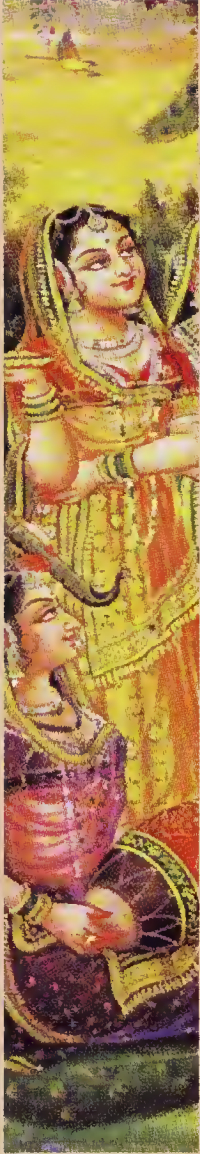
Both, filled with love for each other, want to speak something but do not utter a word. Just as a miser does not come out of his house when he hears that a suppliant is at the door, in the same way words do not exit out of their mouths.

उदौ सरद राका ससी, करति क्यों न चित चेत ।
मनौ मदन छितिपाल कौ, छाँहगीर छवि देत ॥ 137 ॥

The moon of the autumn full-moon night has risen. Why do'nt you ponder over and pay heed to it. The moon looks so lustrous as if it were the royal canopy of His Majesty, God Cupid, the Lord of the Earth.

Comments : The poet describes the *full moon* as a stimulant which gives fillip to emotion of love.





नावकसर से लाय कै, तिलक तरुनि इत ताकि।
पावक झर सी झमक कै, गई झरोख झाँकि॥ 238 ॥

The young woman with an ornamental mark, like an arrow shot from a barrel, on her forehead, looked towards me and passed like a flash of fire-flame after peeping out of the oriel.

Comments : The hero's heart is wounded after having a momentary look of the heroine. So he requests her friend to get them united.

सुनि पग धुनि चितई इतै, न्हाति दिये ही पीठि।
चकी झुकी सकुची डरी, हँसी लजीली दीठि॥ 239 ॥

While bathing with her back towards me, she heard my foot-steps and looked at me turning her head. She got startled, bent low, felt embarrassed and was alarmed. But she smiled with bashful looks.

Comments : The hero is enamoured at the sight. Only his heart knows the ecstasy. Generally, the countryside women take their bath along the riverside or in a pond at a secluded place where men are not expected. Somehow the hero has arrived there. His arrival there surprises and pleases her but at the same time she is afraid lest someone sees them together there in that state.





सहित सनेह सकोच मुख, स्वेद कंप मुसकानि ।
प्राण पानि करि आपने, पान दिये यो पानि॥ 240 ॥

Drenched in love and modesty (shyness), with perspiration-drops on her face and a smile on her lips, she carried the winds of my body in her hand and placed the seasoned betel leaf in my hand.

Comments : The gestures and postures of the heroine while offering *Paan* (perpared betel leaf) to the hero have captivated him. In this couplet the poet has mentioned almost all the aspects necessary for the accomplishment of *Shringar Ras* i.e. of the sentiment depicting love and romance.

रही दहैंडी ढिग धरी, भरी मथनिया बारि ।
कर फेरीति उलटी रई, नई बिलोवन हारि॥ 241 ॥

The curd pot is lying closeby. Instead, she has filled the churn with water and is churning it with reverse churn staff. What a strange churner she is!

Comments : The heroine was just going to churn the curd when the hero arrived there. She was so confused and lost in his thought that she started churning water with reverse churn staff and the curd pot remained untouched.





बेसरी मोती दुति झलक, परी ओठ पर आय।
चूनौ होइ न चतुर तिय, क्यौँ पट पौँछो जाय॥ 242 ॥

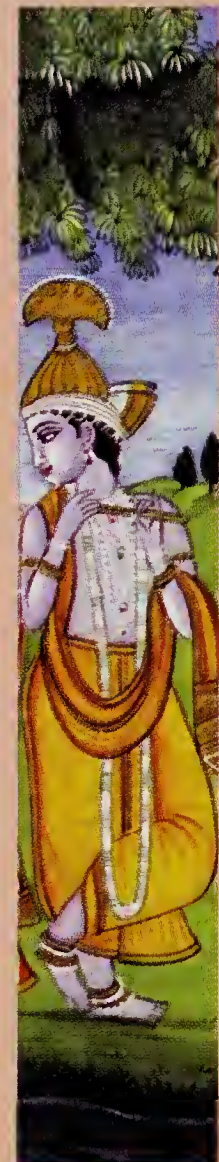
O clever lady, it is the lustre of the pearl ring that has befallen on your lips.
It is not the lime of the seasoned betel leaf that could be rubbed out with cloth.

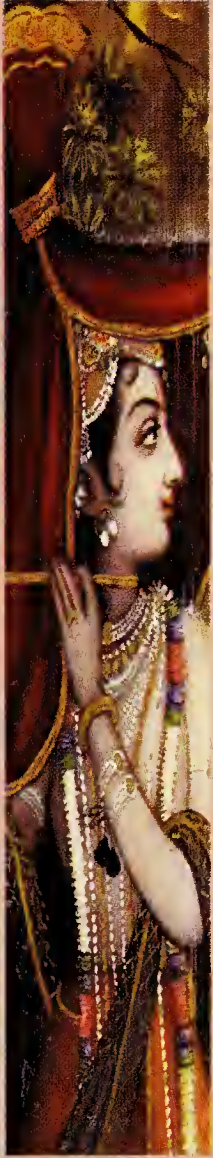
टटकी धोई धोवति, चटकीली मुख जोति।
फिरति रसोई कै बगर, जगर मगर दुति होति॥ 243 ॥

With a freshly washed sari on her body and with a gaudy lustre on her face,
she is moving in and around the kitchen and the glow of her beauty is glittering
all around.

छिनक चलति ठठकति छिनुक, भुज प्रीतम गल डारि।
चढ़ी अटा देखति घटा, बिज्जु छटा सी नारि॥ 244 ॥

She walks awhile, then stops suddenly for a moment and puts her arms
around her lover's neck. And the lady with her lightning charm gazes at the
mass of dark clouds from the attic.





राधा हरि हरि राधिका, बनि आय संकेत ।
दंपति रति बिपरीति सुख, सहन सुरतहू लेत ॥ 245 ॥

Radha taking on the appearance of Krishna and Krishna assuming the guise of Radha reached the predecided meeting place. And the couple enjoyed the pleasure of opposite coition, even from the natural one.

चलत घरै घर घर तरु, घरी न घर ठहराति ।
समुझि उहि घर कौं चलै, भूलि उही घर जाति ॥ 246 ॥

She is being publicly censured in every home for her love for the other man and yet she does not stay at home even for a moment. She goes to his home deliberately and also unknowingly.

Comments : She is so infatuated that she does not care for any public censure or adverse public opinion for going to his home.

नाहि नही नाही ककै, नारि निहोरे लेय ।
छुवत ओठ बिच अँगुरिन, बिरि बदना प्यौ देय ॥ 247 ॥

He offered her paan (seasoned betel leaf) but she declined saying no, no. She accepted it when she was entreated. He touched her lips with his fingers as he placed the paan in her mouth.

Comments : Paan - seasoned and folded betel leaf ready to be chewed.





गदराने तन गोरटी, ऐपन आङ्ग लिलार।
हूठ्यौ दै अठिलाय दृग, करै गँवारि सुमार॥ 248 ॥

The fair damsel, with a slightly plump body and an oblique mark of rice-turmeric-liniment on her forehead and with her hands around her waist, is strutting and making coquettish gestures. The frolicksome looks of the rustic lady have wounded my heart.

जाति मरी बिछुरत घरी, जल सफरी की रीति।
छिन छिन होति खरी खरी, अरी जरी यह प्रीति॥ 249 ॥

Like a fish separated from water even for a moment, I am dying of the agony of separation. Damn be this love, it is growing sharper and sharper every moment.

Comments : This is the extreme state of love in which separation even for a moment becomes unbearable. Moreover, the fish is relieved of her suffering the moment it dies. But in love, the suffering grows on.

द्वैज सुधा दीधिति कला, यह लखि दीठि लगाय।
मनौ अकास अगस्तिया, एकै कली लखाय॥ 250 ॥

The second-day moon of bright-half of the month is radiant with nectar rays. Please gaze at it. The crescent in the sky looks like blossoming bud of Agastya tree.





Comments : The hero and the heroine had to meet on second day of the bright-half of the month under Agastya tree. Not finding the heroine there, the hero sends a female messenger to remind her of her promise. The messenger very cleverly uses paronyms to remind her of the day and place of meeting. The buds of Agastya tree blossom in autumn. Another version may be that the face of the heroine is radiant with the nectareous rays of the moon.

सकुचि सरकि पिय निकट तैं, मुलकि कछुक तन तोरि।
आँचर की ओट करि, जमुहानी मुख मोरि॥ 251 ॥

She blushed. She moved a little from her lover. She smiled a bit and stretched her limbs. From behind the cover of her sari, she yawned turning her face.

Comments : The limbs of the body usually ache after cohabitation. Another interpretation is that such behaviour on the part of the heroine viz. smiling, stretching of limbs, yawning etc. indicates her desire for cohabitation.

बैंदी भाल तंबोल मुख, सीस सिलसिले बार।
दृग आँजे राजे खरी, ये ही सहज सिंगार॥ 252 ॥

With bindi on forehead, paan (seasoned betel leaf) in mouth, smooth oily hair on head and collyrium in eyes, she is looking extremely graceful in this natural make-up.





बिधि बिधि कैनि करै टरै, नही परैहू पान।
चितै कितै तैं लै धरयौ, हतौ इतै तन मान॥ 253 ॥

He has tried in many ways to persuade you, and has even bowed down at your feet. But you are not giving up your feigned anger. Hei, just ponder over it a bit. How do you stock so much anger in so tiny a body?

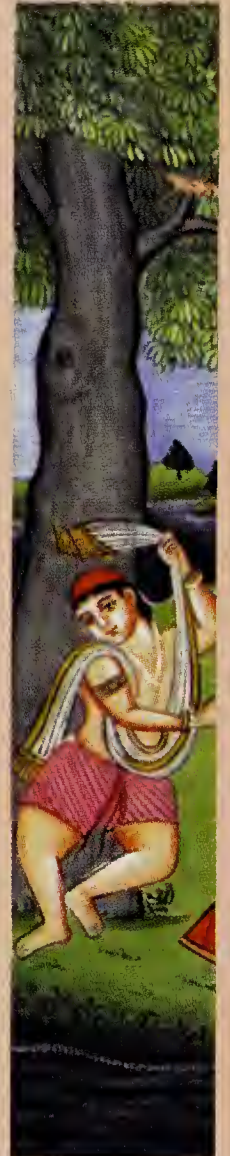
बतरस लालच लाल की, मुरली धरी लुकाय।
साँह करै भौंहन हँसै, देन कहै नटि जाय॥ 254 ॥

In fondness to converse, she hides Krishna's flute and swears that she knows nothing about it. She laughs with jocular eyebrows and promises to return it. And then, she goes back denying any knowledge of it.

गुडी उडी लखिलाल की, अँगना अँगना माँह।
बौरी लौँ दौरी फिरै, छुवति छबीली छाँह॥ 255 ॥

Beholding him flying kite in the air, the pretty heroine runs in the yard like a crazy woman and touches the moving shadow of the kite.

Comments : From the touch of kite's shadow, she derives the pleasure of touching Krishna.





लखि गुरजन बिच कमल सौँ, सीस छुवायौ स्याम।
हरि सन्मुख करि आरसी, हियै लगाई बाम॥ 256 ॥

Seeing her amidst elders, he touches his head with lotus. She positions the mirror facing him and embraces it.

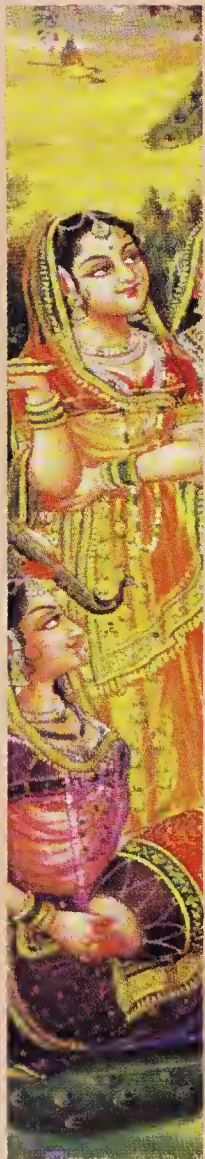
Comments : In this couplet the lover and the beloved express their love for each other through subtle hints. The word 'Hari' means Krishna as well as the Sun. Again touching of the head with lotus can indicate bowing at the lotus-like feet of the heroine implying a request for the meeting. Embracing the image of Hari i.e. the sun can be taken as indication of sun-set i.e. a hint of meeting in the evening.

मैं हो जान्यौ लोयननि, जुरत बाढ़िहै जोति।
को हो जानत दीठि कौ, दीठि किरकिटी होति॥ 257 ॥

I had thought that meeting of eyes would improve the vision. Who had known that these looks would prove a gravel.

Comments : She or he thought that meeting of eyes would give them pleasure. None had thought that it would be troublesome.





हरि छबि जल जब तैं परे, तब तैं छिन बिछुरैं न।
भरत ढरत बूझत तरत, रहत घरी लौं नैन॥ 258 ॥

Eversince my eyes dived into lake of Krishna's charm, they have not emerged from it even for a moment. They fill, they empty, they sink and they float like the bowl of water-clock.

अलि इन लोयन कौं कछू, उपजी बड़ी बलाय।
नीर भरे निति प्रति रहैं, तऊ न प्यास बुझाय॥ 259 ॥

O Friend, these eyes of mine have nursed a major disease. They are always filled with water, yet their thirst is never quenched.

Comments : Her eyes are filled with tears when he is not seen and they always crave for his look.

अलि इन लोयन सरनि, कौ खरौ विषम सँचार।
लगे लगाये एक से, दुहुवन करत सुमार॥260 ॥

O Friend, the movement of the arrows of these eyes is very queer. They deliver equal blows to both -- the hit and the hitter.

Comments : The shots of amorous glances hurt both - the shot as well as the shooter. Hence the oddness of the situation.





लोभ लगे हरि रूप के, करी सांट जु रि जाय।
हौं इन बेची बीच ही, लोयन बड़ी बलाय॥ 261 ॥

O Friend, these eyes of mine are great evil. In the lure of his charm I went to see him. But before I could meet him, these wicked eyes of mine struck a deal with his eyes and sold me to them in bargain.

Comments : In fact it is the eyes that meet and cause love.

नैना नेक न मानहिँ, कितौ कह्यौ समझाय।
तन मन हारेहू हसैं, तिन सौँ कहा बसाय॥ 162 ॥

My eyes are beyond my control. I have tried hard to make them understand but they do not agree. Even on losing body and heart to him, they go on laughing. So shamefaced they are!

Comments : The couplet alludes to the nature of a gambler who looks happy even after losing all his possessions. Her eyes do not feel any compunction and laugh as they look at him.





ढरे ढार ते ही ढरत, दूजै ढार ढरै न।
क्यों हूँ आनन आन सौँ, नैना लागत नैन॥ 263 ॥

Once my eyes are inclined to a side, they ever remain in that direction and do not lean to the other side. These eyes of mine can be attached to nobody else now. They are so infatuated.

Comments : The couplet can be interpreted as the steadfastness of a devotee's devotion to his God.

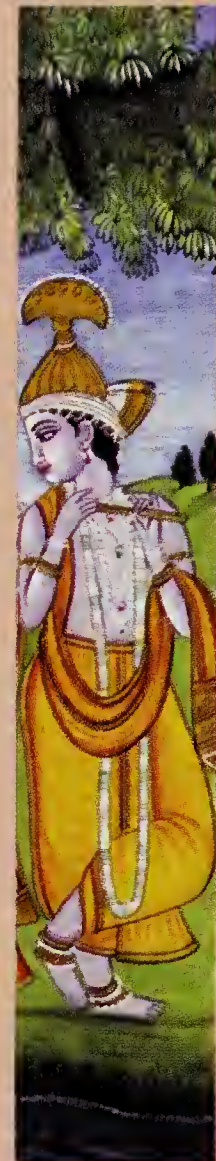
कहत सबै कवि कमल सैं, मो मत नैन पषान।
नतरक कत इनि बिय लगत, उपजत बिरह कृसान॥ 264 ॥

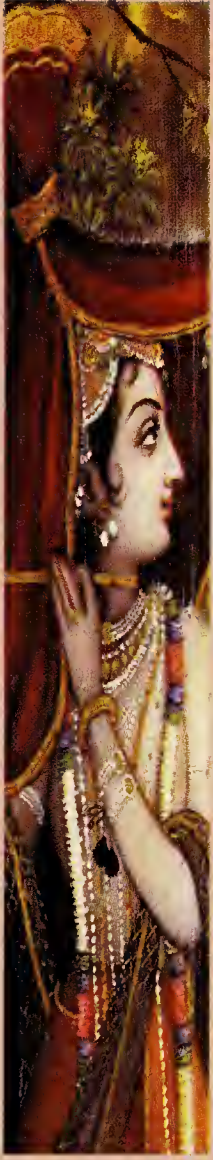
All poets say that eyes are like lotus. In my opinion, "they are stones." If this is not so then why do they cause agony of separation the moment they collide.

Comments : When two stones clash, they emit sparks of fire and when eyes of two lovers meet, the consequence is creation of agony of separation.

साजे मोहन मोह कौ, मोही करत कुचैन।
कह करौँ उलटे परे, टौँने लौने नैन॥ 265 ॥

I adorned my eyes in order to captivate Mohan but they are making me restless, because he is not in sight. What can I do? The black magic of the





hypnotising swarthy eyes worked contrarily and I stand bewitched.

Comments : She wanted to captivate Krishna with made-up eyes but instead she was bewildered and the hypnotising weapon worked otherwise and had no effect.

मोहूँ साँ तजि मोह दृग, चले लागि उहि गैल ।
छिनक छाया छवि गुर डरी, छले छबीले छैल ॥ 266 ॥

My eyes have forsaken their attachment even with me and are going along the same path where the foppish cheat deluded them by giving a momentary glimpse of his charm like a small lump of jaggery.

Comments : Just as the cheat allure and deceive the children by showing them a small lump of jaggery or chocolate and bring them under control. And children, forgetting their home and parents, follow them. In the same way, the hero has stolen her eyes and charmed them into his control. Now they follow him.

नख सिख रूप भरे खरे, तउ मांगत मुसकान ।
तजत न लोचन लालची, ये ललचौँ ही बान ॥ 267 ॥

My eyes are well stuffed with the charm and beauty of his cap-a-pie, yet they solicit his smile. These greedy eyes do not give up their habit of greed.





यस अपयस देखति नहीं, देखति साँवल गात।
कहा करौँ लालच भरे, चपल नैन चल जात॥ 268 ॥

Friend - "You do not care for your reputation or propriety. Your eyes keep on gazing at that swarthy body."

Heroine: "What can I do? These covetous clever eyes of mine keep on going there."

लाज लगाम न मानहीं, नैना मो बस नाहिँ।
ये मुखजोर तुरंग लौँ, ऐंचत हूँ चलि जाहिँ॥ 269 ॥

My eyes are not under my control. They do not follow the dictates of the reins of modesty. Like an impudent horse, they go on moving towards him even on being pulled by the reins.

Comments : An ordinary horse stops when its reins are pulled but an impudent horse is not restrained by reins. The eyes of the heroine are like such a horse.

इन दुखिया आँखियानि कौँ, सुख सिरजौही नाइ।
देखै बनै न देखतैं, अनदेखे अकुलाइ॥ 270 ॥

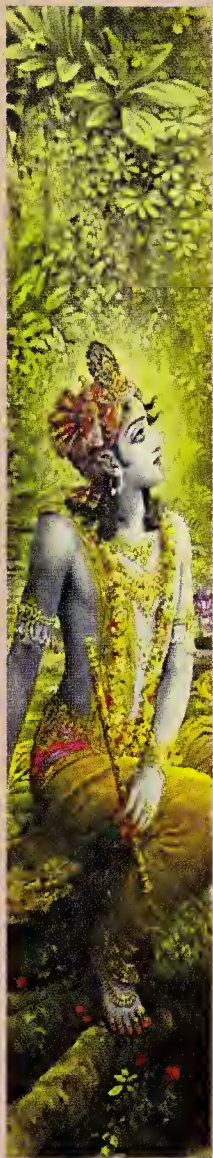
For these grief-stricken eyes there is no happiness. They cannot behold him properly because of modesty. When he is out of sight, they become restless.



॥दूहा॥अधरधरतहरिकेपरतःआठदीठपटजोतिः॥हरितवांसकीजांसुरीःइंद्रधनुषलविहीनः॥







को जाने हैं है कहा, जग उपजी अति आगि।
मन लागै नैननि लगै, चलै न मग लागि लागि॥ 271 ॥

Who knows what would happen? A strange fire has sprung up. This fire has broken out in the heart starting from the eyes. Let no one should walk close to this path of love.

Comments : Meeting of eyes set a fire in the heart.

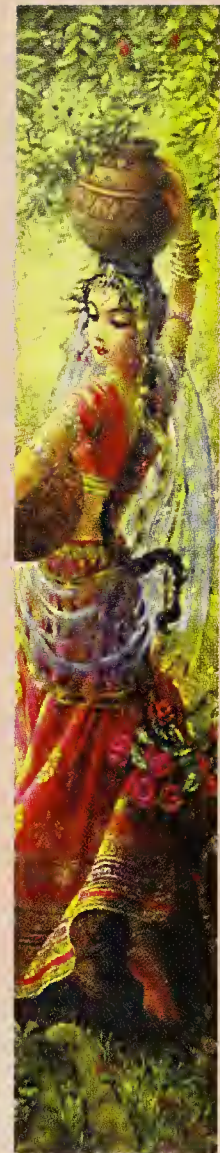
बन तन कौं निकसत लसत, हँसत हँसत इत आय।
दृग खंजन गहि लै गयौ, चितवनि चेप लगाय॥ 272 ॥

While going out to the forest, the lustrous hero came this way smiling and laughing and caught my eyes like a wagtail by using birdlime of his looks.

Comments : A wagtail is a very clever bird and it is not easy to catch it. A hunter sets a trap by using birdlime to catch it.

दृग उरझत दूटत कुटुम, जुरति चतुर संग प्रीति।
परति गाँठि दुरजन हिये, दई नई यहां रीति॥ 273 ॥

O Lord, the eyes get entangled and old family ties are snapped but the heart is united with the lover's heart. The wicked nurse a grouse. Such are the curious laws of love.





Comments : In love, eyes meet, family relations break off, but the heart of lovers are united. A grouse thrives in the hearts of the wicked and the evil. This is quixotic. What this new practice is O'Lord!

है हिय रहति हई छई, नई युक्ति सह जोइ ।
आँखिन आँखि लगी रहै, देह दूबरी होइ ॥ 274 ॥

Per this new law of love, the heart remains scared and dismayed. The eyes are entangled with eyes, but the body becomes lean and frail.

क्यों बसियै क्यों निबहिये, नीति नेहपुर नाहिँ ।
लगालगी लोयन करै, नाहक मन बँध जाहिँ ॥ 275 ॥

- There is no law or justice in the city of love. Then how can one dwell in it and how can one carry on? Look, it is the eyes that clash but it is the heart that is taken captive for no fault of his.

Comments : It is the heart that has to suffer for the fault of the eyes.





जात सयान अयान ह्वै, वे उग काहि ठगै न ।

को ललचाय न लाल के, लखि ललचौ हैं नैन ॥ 276 ॥

The wise have become ignorant. Who has not been cheated by his cheat eyes? Hei, who is not tempted on beholding Krishna's wistful eyes?

Comments : Who is not lured by Krishna's tempting eyes?

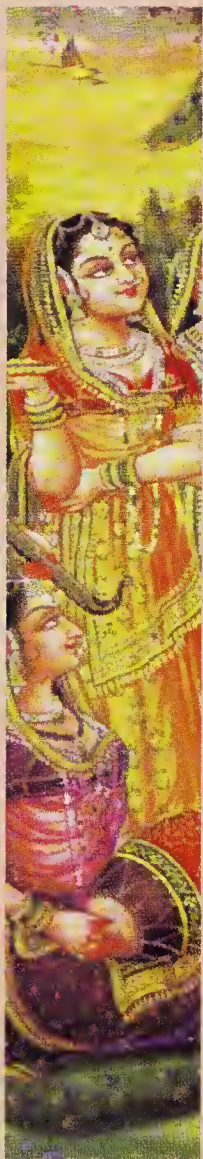
डर न टरै नींद न परै, हरै न काल बिपाक ।

छिनक छाकै उछकै न फिरि, खरौ विषम छवि छाक ॥ 277 ॥

Intoxication of even a glimpse of his charm is full and acute. Its effect is not nullified even if one drinks it for a moment. Fear cannot drive it. Sleep does not cast it away. And passage of time cannot eliminate it.

Comments : The intoxication of beauty is different from and more grave than other intoxication. For example, hangover of drink is short-lived but even a momentary glimpse of hero causes perennial intoxication.





चित बित बचत न हरत हठि, लालन दृग बरजोर ।

सावधान के बटपरा, ये जागत के चोर ॥ 278 ॥

O Friend, my heart like wealth is not safe. The eyes of resolute Krishna coercively steal it. These eyes are like highwaymen for the cautious and thieves for those who are awake.

Comments : Generally, robbers and thieves rob those who are careless or are asleep. Krishna's eyes waylay the wary and rob the awake in the broad daylight and thus steal all her wealth i.e. her heart.

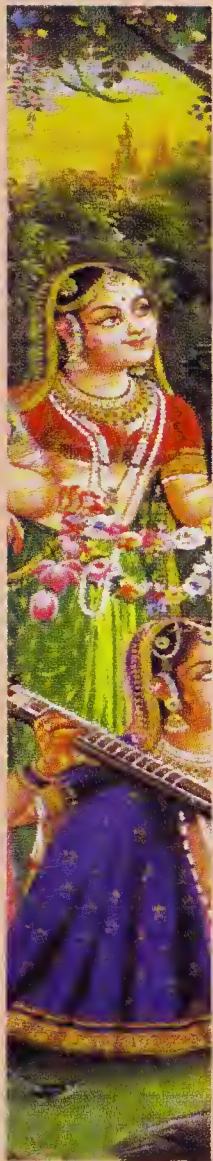
चख रुचि चूरन डारि कै, ठग लगाय निज साथ ।

रह्यौ राखि हठ लै गयौ, हथाहथी मन हाथ ॥ 279 ॥

By throwing the enchanted dust of beauty of his eyes, the cheat tricked me into accompanying him. Despite my resistance, he carried away my heart in the twinkling of an eye.

Comments : The thugs and cheats put a sort of dust on the person to be cheated and he accompanies them willy nilly. In this way they kidnap him and rob him of all possessions.





कीनैहूँ कोरिक यतन, अब गहि काढ़ै कौन।
मौ मन मोहन रूप मिलि, पानी में कौ लौन॥ 280 ॥

I have tried very hard. Who would now get it out? My heart is merged in Krishna's beauty like salt in water.

Comments : She is so infatuated with his beauty that her release from his spell seems difficult. Another interpretation is that Krishna's charm is so absorbed in the lake of her heart that it cannot be banished from her heart.

फिरि फिरि चित उत ही रहत, दूटी लाज की लाव।
अँग अँग छवि झौर मैं, भयौ भौर की नाव॥ 281 ॥

Time and again my heart goes there to my lover. It has broken all bonds of modesty. My heart is soaked in the beauty-bunch of every part of his body like a boat caught in a whirlpool.

Comments : Her heart has taken a fancy for him and is hooked there.

ओठ उचै हाँसी भरी, दृग भौहन की चाल।
मो मन कहा न पी लियौ, पियत तमाखू लाल॥ 282 ॥

Lifting his lips, with jocose eyes and coquettish gestures on his eyebrows, as he puffed tobacco, did he not suck my heart also with it?





लरिका लैबे के मिसनि, लंगर मो ढिग आय।

गयौ अचानक आँगुरी, छाती छैल छुवाय॥ 283 ॥

That obdurate lad, on the pretext of getting my son from my lap, came near me and the foppish one touched my bosom with his adept fingers while leaving.

नई लगनि कुल की सकुच, विकल भई अकुलाय।

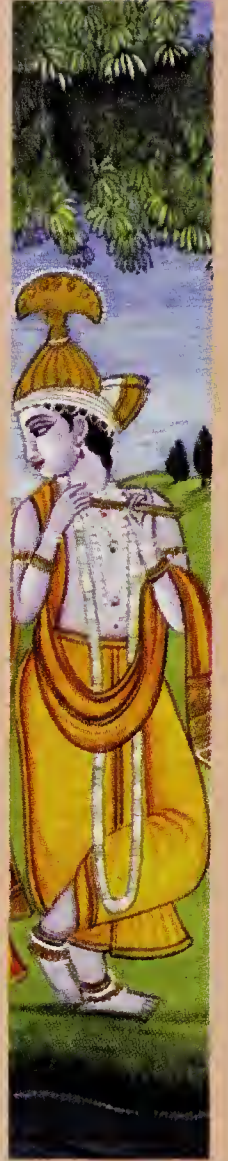
दुहूँ ओर ऐंचि फिरै फिरति, फिरकी लौँ दिन जाय॥ 284 ॥

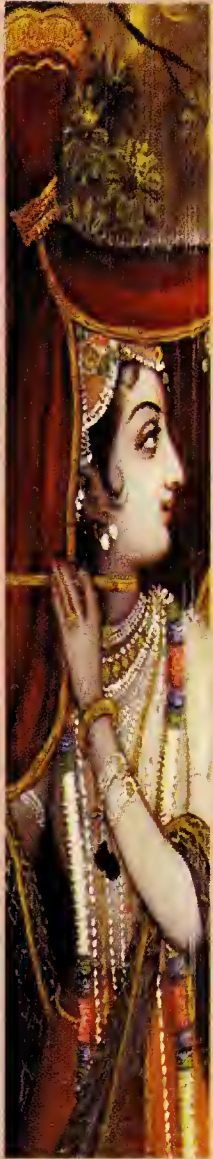
Torn between new-born love on one side and honour of the family on the other side, she is perturbed and feeling restless. She moves around being pulled from both sides and spends her day like a moving reel.

झटकि चढ़ति उतरति अटा, नैकु न थाकती देह।

भई रहति नट कौ बटा, अटकी नागरि नेह॥ 285 ॥

Awaiting his arrival, she quickly goes up to the attic and comes down in an instant but is not weary at all. Stuck in love with him, the wise lady has become like a juggler's play-pulley going up and down.





इत तैं उत उत तैं इतै, छिन न कहूँ ठहराति ।

जक न परति चकई भई, फिरि आवति फिरि जाति ॥ 286 ॥

She moves to and fro, to and fro, does not stop anywhere even for a moment. She is feeling restless. She has become a spinning top, flitting back and forth.

Comments : She is craving to see him and is running about without break.

उर उरझ्यौ चित चोर सौं, गुरु गुरुजन की लाज ।

चढ़े हिंडोरे सै हिय, किये बनै गृह काज ॥ 287 ॥

Her heart is intensely entangled with him, the stealer of her heart. At the same time she has great regard for the honour of elders. Mounted on swinglike oscillating heart, she performs all her domestic chores.

Comments : On one side she is entrapped in love with him. On the other, she has to keep up the family tradition. Because of this dilemma, her heart does not remain stable. Even with a swinging heart she has to do all household work.





उनि हरकी हँसि कै इतै, इन सौंपी मुसिकाय।
नैन मिलै मन मिल गयौ, दाऊ मिलवत गाय॥ 288 ॥

He drove the cattle towards her and laughed. She entrusted her cows to him smilingly. Their eyes met and their hearts were united as the cows mingled together in the flock.

Comments : The poet has very skilfully described the mingling of cows, the meeting of eyes and blending of hearts all together at the same time. The hero and heroine are Krishna and Radha.

उनकौ हित उनहीं बने, कोऊ करौ अनेक।
फिरत काक गोलक भयो, दुहू देह ज्यौ एक॥ 289 ॥

The profound love that exists between them, only they can sustain. None else can, how much hard one may try. Like a socket of crow's eyes, one soul dwells in their two bodies.

Comments : Just as crow has only one socket which moves in both eyes, likewise the two lovers have two bodies but one soul i.e. they have a perfect feeling of oneness.





याके उर औरै कछू, लगी बिरह की लाय।

पजरे नीर गुलाब के, पिय की बात बुझाय ॥ 290 ॥

The fire of separation that burns in her heart is of peculiar type. It flames up when rose water is sprinkled on it and is extinguished by the breeze that brings news of her lover.

Comments : Usually water extinguishes fire and wind fans and blazes it up. But this agony of separation is such that rose-water ignites it and news or wind of the lover quenches it.

तिय निज हिय जु लगी चलत, पिय नख रेख खरौट।

सूकन देति न सरसई, खौँटि खौँटि खत खौट ॥ 291 ॥

The scratch that was caused on her bosom by the nail of lover when he left, she does not let it dry. She uproots the crust and rakes up the wound again and again.

Comments : She regards this wound as a memento and wants to keep it as such.





बसि सकोच दस बदन बस, साँच दिखावति बाल ।

सिय लौँ सोधति तिय तनहि, लगनि अगनि की ज्वाल ॥ 292 ॥

The young lady has been living under the control of *Ravana* of modesty. Now she has shown her true self. She has purified her body by passing through fire-flames of devotion (love).

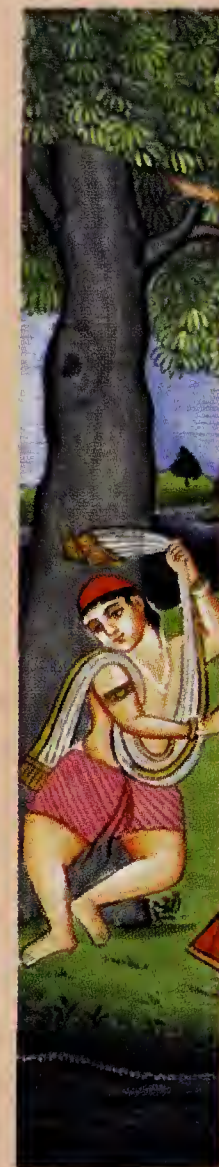
Comments : The poet alludes here to the story of Sita in the *Ramayana*. Sita was kidnapped by Ravana, the tenfaced king and she had to live in separation of Rama under order of Ravana. After she was freed, she passed through fire to purify her body and to prove her chastity. Here, her shyness has been compared to Ravana. Shyness has been called ten-faced as it is controlling her from ten directions. Suffering from the agony of separation is the acid test of love.

नैकु न झुरसी बिरह झर, नेह लता कुँभिलाति ।

निति निति होति हरी हरी, खरी झालरति जाति ॥ 293 ॥

The creeper of love though scorched in the fire of separation does not wither a bit. It blooms, blossoms and goes on spreading day by day.

Comments : Generally, soft tender creepers fade by the scorching heat of the sun. The love is not diminished even after one undergoes the agony of separation. The more intense the agony of separation, the more it grows.





खल बढई बल करि थके, कटै न कुबत कुठार।
आल बाल उर झालरी, खरी प्रेम तरु डार॥ 294 ॥

An evil person may try hard to cut the tree of love with the axes of slander but it will not be cut. On the contrary the wicked one will feel tired. The branches of this tree of love bloom and blossom in the land of heart.

करत जात जेती कटनि, बढि रस सरिता सोत।
आल बाल उर प्रेम तरु, तितौ तितौ दृढ़ होत॥ 295 ॥

The greater is the scarp or erosion caused by the current of river of sentiment, the stronger does become the tree of love in the land of her heart.

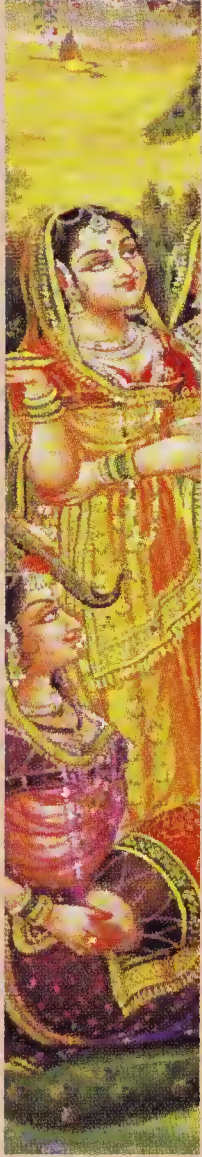
Comments : The river-flow causes soil erosion and results in uprooting the trees but here paradoxically the current of longing is strengthening the bonds of love.

बाल बेलि सूखी सुखद, इहि रूखे रूख घाम।
फेरि डहडही कीजिये, सुरस सींचि घनस्याम॥ 296 ॥

The young lady, the pleasure-giving creeper, has dried by the heat of your dry attitude. O Krishna, go and make it bloom again by irrigating it with your love.

Comments : Krishna is being rude to the heroine with the result that she is withering day by day.





देखत बुरे कपूर ज्यों, उपै जाय जिन लाल।
छिन छिन होति परी खरी, छीन छबीली बाल॥ 297 ॥

O krishna , the foppish pretty damsel is becoming lean and thin every moment in your separation. I am afraid she may not disappear like fillings of camphor.

कहा कहीं बाकी दसा, हरि प्राननि के ईस।
बिरह ज्वाल जरिबौ लखै, मरिबौ भयौ असीस॥ 298 ॥

O Hari, Lord of our soul, how shall I describe her miserable plight? She is burning in the fire of separation and it seems that her death will prove a blessing for her.

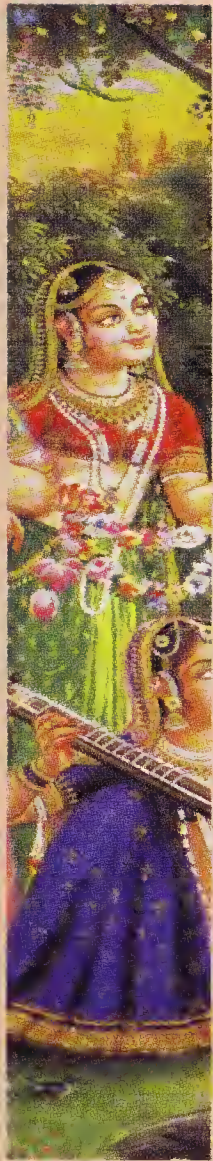
Comments : The friend feels that death will come as a blessing as it would free her from her agony.

हरि हरि बरि बरि उठति अति, करि करि थकी उपाय।
बाकौ ज्वर बलि बैद ज्यों, तो रस जाय तु जाय॥ 299 ॥

“Crying with a lacerated heart, she is burning with separation-fever and goes on muttering. O Physician, God may bless you, only your love can cure her.”

Comments : She is critically ill because of pangs of separation and the only medicine that can cure her is his love.





यह बिनसत नग कै राखि कै, जगत बड़ौ जस लेहु।
जरी विषम ज्वर जाइयै, आय सुदरसन देहु॥ 300 ॥

Please, protect this perishing gem of the woman and earn the glory. She is burning with grave fever. Please pay a visit to her.

Comments : The poet uses pun by using the word 'sudarsan' meaning meeting and also a medicine for high fever. Her agony will abate if he meets her.

नैकु न जानी परति यौँ, परयौ बिरह तन छाम।
उठति दिये लौ नादिं हरि, लियै तुम्हारौ नाम॥ 301 ॥

Because of separation, her body has become so lean and weak that she can scarcely be recognised. But O Krishna, the moment someone mentions your name, she brightens up like the last flame of a flickering lamp.

मैं लै दयौ लयौ सुकर, छुवत छनकिगौ नीर।
लाल तिहारौ अरगजा, उर ह्वैचै लज्यौ अबीर॥ 302 ॥

O Krishna, I handed over the *argaja* sent by you to her. As she touched it, water dried with a hissing sound and the *argaja* was embellished on her bosom like mica powder.

Comments : *Argaja* - a liniment made by mixing musk, sandal and camphor. As it evaporates, a coloured mark is left at the place.





हित करि तुम पठ्यो लगे, बा बिजना की बाय।
टरी तपति तन की तरु, चली पसीना न्हाय॥ 303 ॥

The fan, you so lovingly and beneficently sent to her, abated the fever of her body but her frame was bathed in perspiration.

हँसि उत्तारि हिय तें दुई, तुम जुतिहीं दिन लाल।
राखति प्राण कपूर ज्यों, बहै चिहुटिनी माल॥ 304 ॥

O Krishna, The garland of red round seeds, you offered her that day smilingly after getting it off your neck, is in fact protecting her life like camphor.

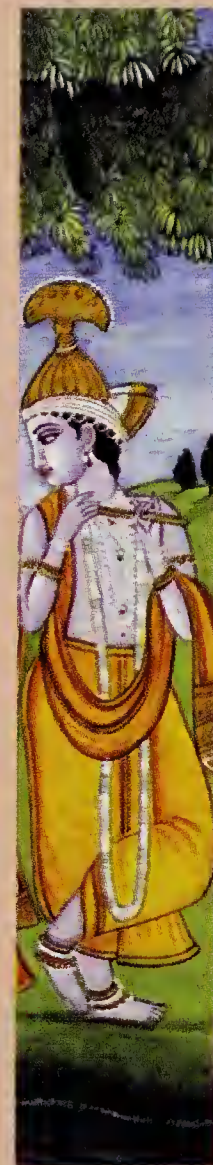
Comments : Just as camphor does not evaporate if kept with clove or seeds of *arbus precotorins* in a small box, in the same way gunjmala (garland) is protecting her life from fading away.

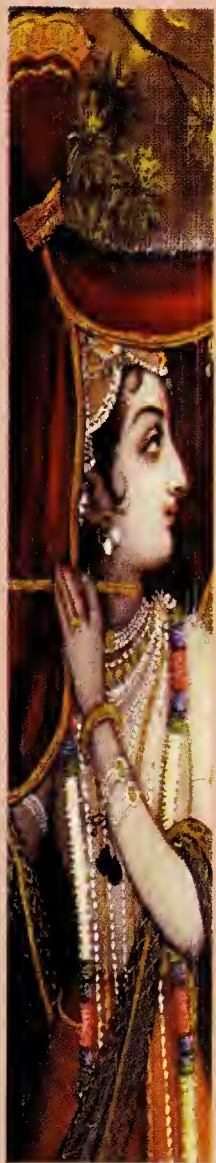
होमति सुख करि कामना, तुमहि मिलन की लाल।
ज्वाल मुखी सी जरति लखि, लगनि अगनि की ज्वाल॥ 305 ॥

She is sacrificing all her pleasures in the longing to meet you, O Krishna! I have seen her burning in the fire flame of your volcano-like love.

थाकी जतन अनेक करि, नैक न छाड़ती गैल।
करी खरी दुबरी सु लागि, तेरी चाह चुरैल॥ 306 ॥

I have made many attempts to desist her and am tired but she does not abandon the path of love. Her longing and love for you, like the spell cast by a witch, has made her very lean and weak.





Comments : Here, the love is like a she-goblin or elf which always causes pain and suffering and the heroine has become emaciated due to separation.

लाल तिहारे बिरह की, अगनि अनूप अपार।
सरसै बरसै नीरहुँ, झरहुँ मिटे न झार॥ 307 ॥

O dear, the fire of your separation is unique and limitless. It flares up when there is rain and its fierce flames do not abate even when there is heavy downpour.

Comments : Even the incessant flow of tears cannot put the fire of separation out. On the contrary, it flares up with greater intensity.

जौ बाके तन की दसा, देख्यौ चाहत आप।
तो बलि नैकु बिलोकिये, चलि अचका चुपचाप॥ 308 ॥

God may bless you! If you want to see the plight of her body, then go there unexpectedly and quietly and see it for yourself for a moment.

Comments : The friend wants the hero to go there suddenly and silently because if she came to know of his arrival she would be puffed up with joy and her real leanness would not be visible.





लई सौंह सी सुनन की, तजि मुरली धुनि आन।
किये रहति निति राति दिन, कानन लागे कान॥ 309 ॥

She has taken a solemn oath to listen to nothing else except the tune of Krishna's flute. Day and night, she keeps her ears pinned towards the forest to listen to the music of the flute.

उर लीनै अति चटपटी, सुनि मुरली धुनि धाय।
हौं निकसी हुलसी सु तौ, गौ हुलसी उर लाय॥ 310 ॥

On hearing the lilting tune of his flute, I hurriedly rushed out of my house with intense delight. But he went away piercing a dagger in my heart.

सुरति न ताल न तान की, उठै न सुर ठहराय।
एरी राग बिगारिगौ, बैरी बोल सुनाय॥ 311 ॥

Hei, that dearest foe Krishna has departed after playing on his flute and making me hear it. He has upset my melody and I have become oblivious of the rhythm or the tune. Neither I can make modulation in my notes.

Comments : In absence of concordance of rhythm, tune and modulation, the *raga* i.e. melody becomes unmusical and jarring.





चितबनि भोरे भाय की, गोरे मुँह मुसकानि।
लगनि लटकि आली गरै, चित खटकति निति आनि॥ 312 ॥

Her innocent looks, her smiling fair face and her clinging to her close companions all the time rankle my heart constantly.

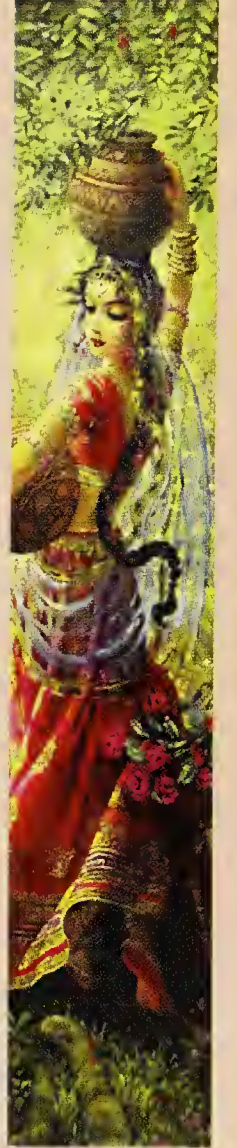
छिन छिन में खटकति सु हिय, खरी भीर में जात।
कहि जु चली अनहीं चितै, ओठनि ही में बात॥ 313 ॥

I was standing in vast crowd when she went away without even looking at me and muttering something between her lips. This is rankling my heart every moment.

चिलक चिकनई चटक सौं, लफति सटक लौं आय।
नारि सलौनी साँवरी, नागिनि लौं डसि जाय॥ 314 ॥

Smooth and radiant, playful and resilient, she came like a slender stick and the winsome swarthy damsel went away stinging me like a serpent.

Comments : The playfulness, smoothness, resilience and radiance of the heroine are also the attributes of a female serpent also. The hero is infatuated at the pretty swarthy heroine.





डगक डगति सी चलि ठठकि, चितई चली निहारि।
लिये जाति चित चोरटी, बहै गोरटी नारि॥ 315 ॥

She staggered a step or two, then stopped suddenly, looked towards me and departed. Look, there goes that fair complexioned thievish woman who has stolen my heart.

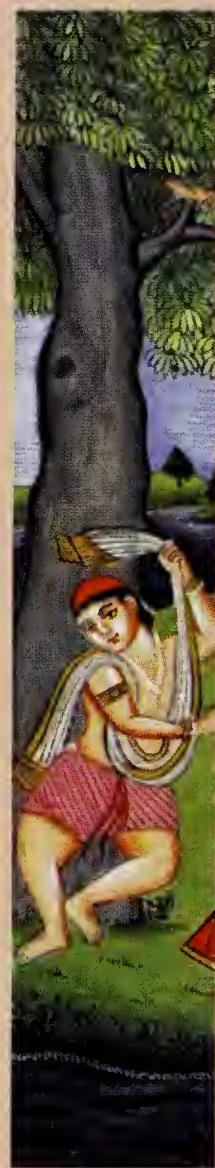
भौंह उचै आँचर उलटि, मौरि मोरि मुँह मोरि।
नीठि नीठि भीतर गई, दीठि दीठि सौ जोरि॥ 316 ॥

She raised her eyebrows, reversed the border of her sari, turned the head round and bent her face. She went inside reluctantly after our eyes met.

Comments : Raising eyebrows implied her desire to see him. Reversing the end of sari signified that she wanted to show him the limbs of her waist-region (bosom and naval). Turning of head and face betrayed her joy. Going inside with reluctance shows that it was out of regard for the public opinion otherwise she would like to go on looking at him.

रह्यौ मोह मिलनौ रह्यौ, यौ कहि गहँ मरोर।
उत दै सखिहि उराहनौ, उत चितई मो ओर॥ 317 ॥

“Had there been any love, there must have been a meeting”, observing thus she feigned anger. She complained to her friend thither and looked towards me hither.



चुनरी स्याम सतार नभ, मुख ससि की अनुहारि।
नेह दबावत नींद लौं, निरखि निसा सी नारि॥ 318 ॥

She is donning a black spangled *chunari* as if it were a starry sky and her face is like the moon. Ever since I have seen that night-like woman, her love has overwhelmed me like night sleep.

Comments : Chunari - head overcloth. Her face under black spangled chunari looks as charming as the moon amidst starry sky. So causation of love is obvious. Just as at night sleep makes one unconscious, likewise he is completely lost in her love.

केरु कछु करि पौरि तैं, फिरि चितई मुसकाय।
आई जामन लेन कौं, नेहै चली जमाय॥ 319 ॥

On some pretext, she returned from the passageway and looked at me smilingly. She had come for getting rennet but she rooted love in my heart.

देह लग्यौ ढिग गेहपति, तऊ नेह निरवाहि।
ढीली अखियनि ही इतै, गई कनखियनि चाहि॥ 320 ॥

Though her husband was sitting in close proximity to her body, still she carried on with her love, looking hither and casting side glances with sluggish eyes.

Comments : This is what the paramour of the lady says to her friend -- “Her husband was sitting close to her, yet she winked at me with downward eyes to show her love for me”.





लहि सूने घर कर गह्यौ, दिखा दिखी कै इठि।
गडी सुचित नाही करन, करि ललचौंही दीठि॥ 321 ॥

I had only a nodding acquaintance with her. Finding her in a deserted house, I caught her hand and requested for love-play. Her refusal saying 'no' with wistful eyes has been embedded in my heart.

Comments : Another version may be that her refusal has been pricking his heart. Her refusal might be due to her bashfulness or due to the fact that it was just a start.

कालबूत दूती बिना, जुरै न और उपाय।
फिरि ताके टारे बनै, पाके प्रेम लदाय॥ 322 ॥

Just as a durable dome cannot be built without a mould, similarly there is no way to connect the knot of durable love without a go-between. Once the love is mature and ripened, it is better to remove her.

Comments : The poet describes here the usefulness of the go-between i.e. a female messenger. The go-between helps in uniting the two lovers.

तो पर वारौ उरबसी, सुन राधिके सुजान।
तू मोहन के उर बसी, ह्वै उरबसी समान॥ 323 ॥

“I would sacrifice Urvashi on you O' Wise Radha! Listen to me. You are dwelling in Krishna's heart like Urvashi”





Comments : The word Urvashi has three meanings viz. (i) Urvasi - Urvashi, a celestial damsel of the court of Lord Indra; (ii) Urvashi - Lakshmi, goddess of wealth, wife of Lord Vishnu, the Preserver ; (iii) Urvasi - an ornament worn on chest. So Radha dwells in the heart of Krishna as Lakshmi dwells in the heart of Vishnu. Radha is embedded in Krishna's heart like a chest ornament.

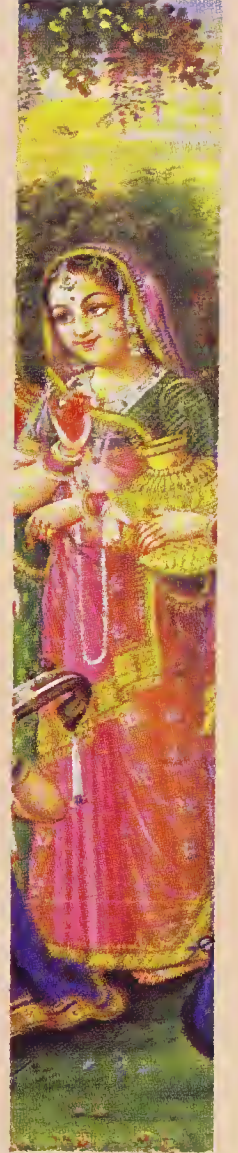
तू मोहन मन गडी रही, गाढ़ो गडनि गुवालि।
उठै सदा नटसाल लौं, सौतिन के उर सालि॥ 324 ॥

You have been embedded deep in Krishna's heart O' milkmaid. And this fact is always causing pain in the hearts of cowives like the pointed part of the thorn left in the body.

पिय मन रुचि ह्वैवौ कठिन, रुचि होत सिंगार।
लाख करौ आँखि न बढ़ै, बढ़ै बढ़ाय बार॥ 325 ॥

The make-up may make the body beautiful but it is hard to cause craving in the heart of the lover. One may grow the hair long but cannot enlarge one's eyes, howsoever hard one may try.

Comments : A friend tells the heroine - 'the cowife may adorn her body but the hero is captivated by the love and devotion of heart and not by mere adornment. From where will the cowife get the eyes as big as intoxicating as yours' and a heart as large as yours.





जालरंध्र मग अँगुनि कौ, कछु उजास सौ पाइ।
पीठ दिये जग सौं रहै, दीठि झरोखा लाइ॥ 326 ॥

Eversince he has caught a glimpse of your limbs through the mesh of your oriel, he has become averse from the world and has set his eyes at your window.

जदपि सुंदर सुघट पुनि, सगुनि दीपक देह।
तऊ प्रकास करै तितौ, भरियै जितौ सनेह॥ 327 ॥

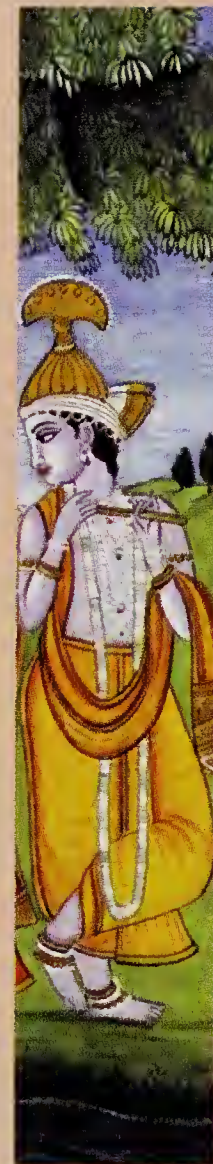
No doubt your lamp-like body is beautiful, shapely and endowed with attractive features but the more you fill it with love, the more radiant it will be. Alternatively, your body is like a lamp - beautiful, shapely, fitted with a wick but it will not emit light without oil of love. The more oil you put in a lamp, the more will it lit up.

Comments : Only possession of physical beauty is not enough. For it, it is essential to be affectionate and full of love also.

सनि कज्जल चख झख लगनि, उपज्यौ सुदिन सनेह।
क्यौं न नृपति ह्वै भोगवै, लहि सुदेस सह देह॥ 328 ॥

The collyrium in your eyes is like Saturn in Pisces. Out of this auspicious conjunction, love is born. Then why love should not have complete sway on your entire body just as a king has the right to rule over the whole beautiful country.

Comments : In Astrology, the combination of Saturn in Pisces predicts rise to the throne. The eyes of the heroine are like the shape of pisces and collyrium has been applied in them. Just as a king ruling over a prosperous contry enjoys its fruit, in the same way love caused thus pervades the entire body.





लखि लौने लोयननि के, कोयन होय न आज।
कौ गरीब निवाजिवौ, किन तूठ्यौ रतिराज ॥ 329 ॥

Who would not be captivated by looking at the balls of your winsome eyes today? Pray, tell me who is the lucky poor chap you are favouring today? With whom is Lord Cupid so pleased today?

Comments : A friend recognising the sexual desire reflected in the eye-balls of sex-starved heroine cuts a joke with her.

लागत कुटिल कटाछ सर, क्यों न होय बेहाल।
लगत जु हिये दुसार करि, तऊ रहत नटसाल ॥ 330 ॥

Struck by the arrows of your malicious sidelong looks why one would not be distressed? They pierced across the heart splitting it apart in two parts and yet the pointed end of the arrow has remained inside the heart.

Comments : The sting of the sharp arrows of her glances still persists.





नागरि विविध बिलास तजि, बसी गवेलिनि माहि।
मूढौ मैं गनिबि कितू, हूठयो दे इठलाहि॥ 331 ॥

O wise urbanite, leaving aside all luxuries and enjoyments, you have settled among the rustic rural folks who push and strut and regard you as a fool. Alternatively, “O wise urban lady, you are now living amongst rustic rural folk. So abandon all enjoyments and be a fool like them, push and strut like them otherwise they will make a fun of you.”

Comments : While you live in Rome, do as the Romans do.

रही लट्ठु ह्वै लाल हौं, लखि वह बाल अनूप।
कितौ मिठास दयौ बई, इते सलोने रूप॥ 332 ॥

O Krishna, I have been fascinated to behold that unique damsel. I wonder how so much sweetness God has bestowed on her winsome appearance.

तीज परब सौतिन सजे, भूखन बसन सरीर।
सबै मरगजे मुँह करी, वहै मरगजे चीर॥ 333 ॥

On the festival day of Teej, the cowives adorn their bodies with ornaments and beautiful clothes but their faces look dirty before her though she is dressed in a soiled crushed sari.





Comments : Teej is a festival celebrated in the month of *Sawan* (July). On this day, women wear new clothes and ornaments and swing in swings. Even their made-up faces are no match for natural beauty of the heroine. Another interpretation is that finding the heroine in a crumpled sari, the cowives felt that she had been enjoying love-play with the hero during the night, so their faces became gloomy. Indulgence of the hero in love-play with her is painful to other women.

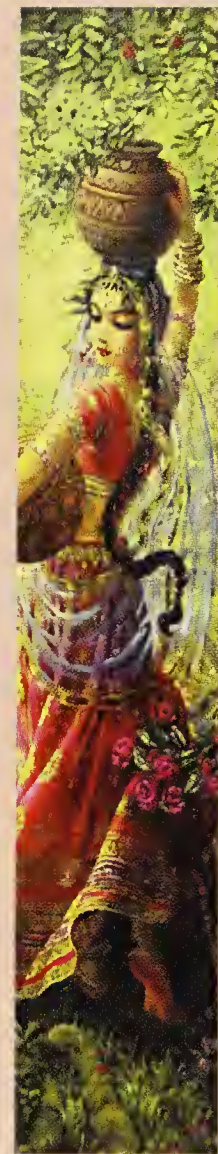
सोहति धोती सेत में, कनक बरन तन बाल।
सारद बारद बीजुरी, भा रद कीजत लाल॥ 334 ॥

O Krishna, that maiden with golden hued body dressed in white dhoti is so radiant that even the lustre of the lightning of autumn clouds looks pale before her.

Comments : The sari of the heroine is as white as the clouds and her complexion is like the flash of lightning but in comparison, the heroine scores a victory. The clouds in autumn are white.

हाँ रीझी लखि रीझिहौ, छबिहि छबीलै लाल।
सौन जुही सी होति दुति, मिलत मालती माल॥ 335 ॥

I have been allured by her sight, O foppish dear. You will also be captivated by looking at her. Adorned with garland of jasmine, she is as radiant as the golden yellow jasmine i.e. her radiance is like that of golden jasmine.





छिनक छबीले लाल वह, जौ लागि नहिं बतराय।
ऊख महूख पियूख की, तौ लागि भूख न जाय ॥ 336 ॥

O foppish Krishna, your hunger for sugercane, honey or nectar cannot be satiated till the moment she does not start speaking.

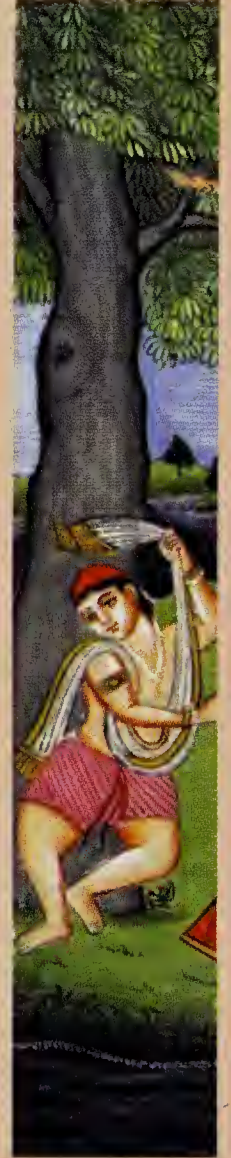
Comments : Once the pretty damsel starts speaking, one's longing for sugercane or for honey or for ambrosia ceases. Another interpretation is :- "you cannot know the sweetness of her voice till she speaks. Once she starts speaking, there would be no craving for sugercane, honey or nectar and you would start loving only her.

ढोरी लाई सुनन की, कहि गौरी मुसकात।
थोरी थोरी सकुच सौं, भोरी भोरी बात ॥ 337 ॥

I insisted upon hearing her speak. The fair damsel obliged me by talking simple artless matters a bit hesitatingly but smilingly.

नैकौ उहि न जुदी करी, हरखि जुं दी तुम्ह माल।
उर तें बास छुट्यौ नहीं, बास छुटेह हूँ लाल ॥ 338 ॥

O krishna, not even for a moment, she has parted with the garland you gave her so gladly. Its fragrance has been lost, yet she goes on wearing it on her heart.





Comments : This betrays the profoundness of love.

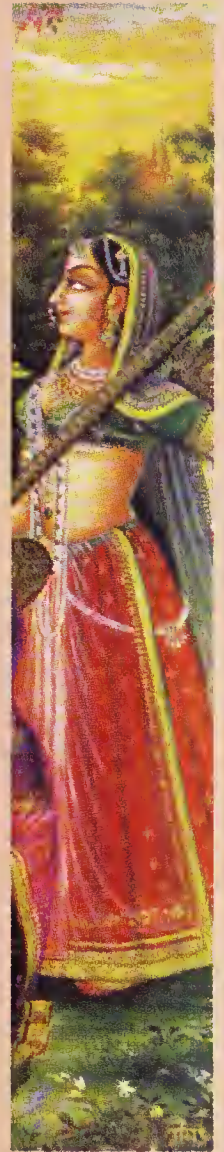
मोहि भरोसौ रीझि है, उझकि झाँकि इस बार।
रूप रिझावनहार वह, ये नैना रिझवार॥ 339 ॥

I am sure that you will be bewitched once you peep out of your window. His charm is really captivating and your eyes are willing to be captivated too.

Comments : The friend had no doubt that once she glances through the window, his charm will fascinate her eyes. Again only an appreciative person can appreciate the merit of his charm.

ल्याई लाल बिलोकियै, जिय की जीवन मूलि।
रही भाँन के कौन में, सौनजुही सी फूलि॥ 340 ॥

O Krishna, I have brought her, the dear one and the soul of your life. Go and behold her. There she stands at the corner of the building (or bowery-alcove), blossoming like golden yellow jasmine.





नहिं हरि लौं हियरा धरौ, नहिं हर लौं अरधंग।

एकत ही करि राखिये, अंग अंग प्रति अंग॥ 341 ॥

Do not keep her in your heart like Vishnu. Nor be satiated by making her your half part, as Siva did. Let each and every limb of your body unite with each and every limb of her's.

Comments : According to Hindu mythology, Lakshmi, the goddess of wealth dwells in Lord Vishnu's heart. Shankar i.e. Lord Siva has his wife Parvati as a part of his own. *Ardhnareeshwar* means Lord Siva, represented as half himself and half his spouse Parvati. Uniting of each other's limbs implies love-play. The go-between prompts the hero not to confine himself to mere kissing or embracing but to indulge in coition also. She wants nothing short of direct contact between all the limbs i.e. complete unification of limbs.

रही पैज कीनी जु मैं, दीनी तुम्हें मिलाय।

राखौ चंपक माल सी, लाल गरै लपटाय॥ 342 ॥

“I have fulfilled the pledge I had made and have helped you meet her. Now clasp her to your heart like a garland of Champaca, O Krishna”





कै बाँ आवत इहिँ गली, रहयौ चलाय चलैं न।
दरसन की साधैं रहै, सूधे रहत न नैन॥ 343 ॥

The go-between tells the heroine - “I have seen him so many times coming here in this lane. He wants his eyes to move but they do not do so. With a longing to see you, his eyes never remain straight i.e. he casts sidelong glances to have a glimpse of you.”

Alternatively the heroine tells her friend - I have seen him coming in the lane many times. I move my eyes to look at him but they do not do so . I always long to see him but my eyes do not remain straight i.e. they are always downcast.

दैखौ जागत वैसियै, सांकरि लगी कपाट।
कित ह्वै आवत जात भजि, को जाने किहिँ बाट॥ 344 ॥

On being awake, I find that the hasp is fastened to the door as before. Only God knows the way by which he comes in and the route via which he goes out.

Comments : The heroine meets the hero in her dream and describes her experience.





सुख सौं बीती सब निसा, मनु सोये इक साथ ।

मूका मेलि गहै जु छिन, हाथ न छोड़े हाथ ॥ 345 ॥

We spent the whole of night happily as if we had slept together in the same bed. We made a fist-hold of our hands and they did not get separated even for a moment.

Or the heroine says about her dream - I spent the whole of night happily in peace as if we had slept together. In dream, I made a punch of my hands such that one hand did not let the other one free from the hold.

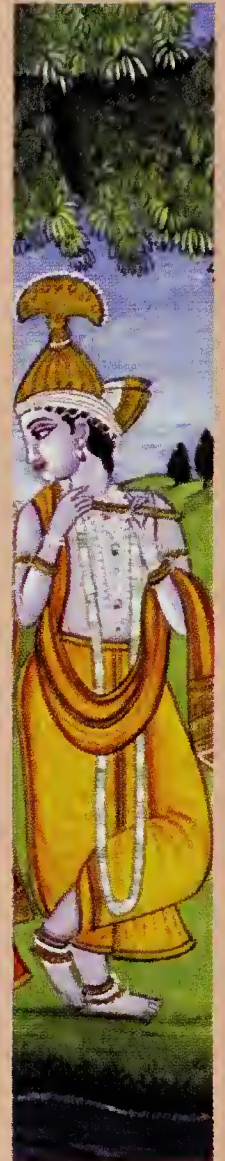
Comments : The hero and heroine are neighbours with a common wall between their houses. Through an opening in the wall, they catch hold of each others' hands and do not free them even for a minute throughout the night and enjoy the bliss as if they had spent the night together.

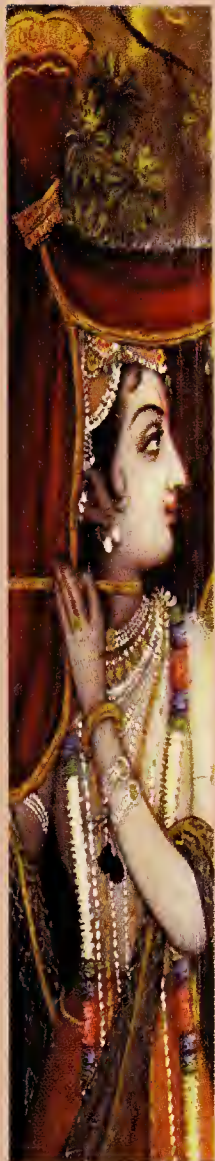
दुचितै चित हलति न चलति, हँसति न झुकति बिचारि ।

लखति चित्र पिय लखि चितै, रही चित्र लौं नारि ॥ 346 ॥

Being in two minds, the poor maiden neither stirred nor walked away, neither laughed nor showed any anger. Observing her lover painting a portrait, she gazed at it standing there like a painted picture herself.

Comments : She is standing there motionless like a picture (statue). She is looking at the hero painting some picture unblinkingly and does not move lest he be disturbed.





कर मुँदरी की आरसी, प्रतिबिंब्यौ प्यौ पाय।
पीठि दिये निघरक लखै, इक टक दीठि लगाय॥ 347 ॥

Finding her lover's face reflected in the mini-mirror on her finger, she gazed at it dauntlessly and unblinkingly keeping her back towards him.

Comments : Now, the hero has come in her ring, so she can behold him to her heart's content. She has now no fear that someone would see her looking at the hero because she can now see his image even with her back towards him.

ध्यान आनि डिग प्रानपति, मुदित रहति दिन राति।
पलक कंपति पुलकति पलक, पलक पसीजति जाति॥ 348 ॥

In her contemplation, she fancies him, the Lord of her soul, near her and remains delighted day and night. She quivers for a moment, is thrilled for a while and is all drenched with perspiration, the next moment.

पिय के ध्यान गही गही, रही वही है नारि।
आप आप ही आरसी, लखि रीझति रिझवारि॥ 349 ॥

That woman is always engrossed in thinking about her lover. As she looks in the mirror, the captivating woman feels captivated herself.

Comments : She perceives his very image in the mirror and stands bewitched.





लाल तिहारे रूप की, कहौ रीति यह कौन।
जासौं लागैं पलक दृग, लागे पलक पलौ न॥ 350 ॥

O Krishna, how strange even your momentary charm is! She, who has got only a glimpse of it, cannot close her eyelids even for a moment.

Comments : One who beholds his charm cannot fall asleep even for a moment and spends the whole night in restlessness.

अपनी गरजनि बोलियत, कहा निहोरौ तोहि।
तू प्यारौ मो जीव कौ, मो ज्यों प्यारौ मोहि॥ 351 ॥

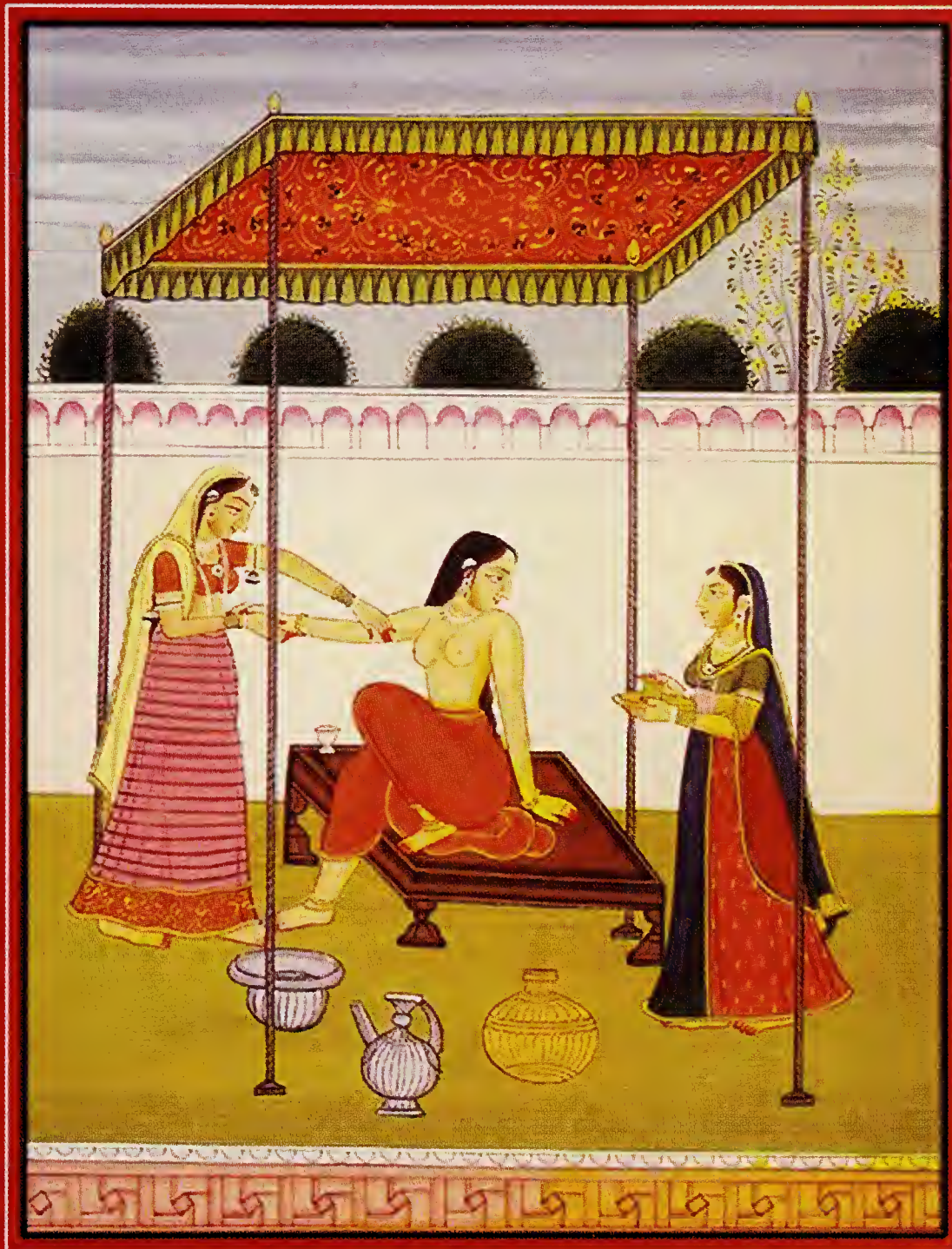
When I talk to you, it is not to appease you. Rather it is my compelling need. In fact you are dear for my life and my life is dear to me. It is to save my own life that I speak to you.

तोही निरमोही लग्यौ मोही यहै सुभाव।
अन आये आवै नही, आये आवति आव॥ 352 ॥

O heartless dear, since the day my heart has been entangled with you, it has acquired your temperament and has become unfeeling too. It has no attachment even with me. It is not with me when you are not coming. It returns to me only when you come here.

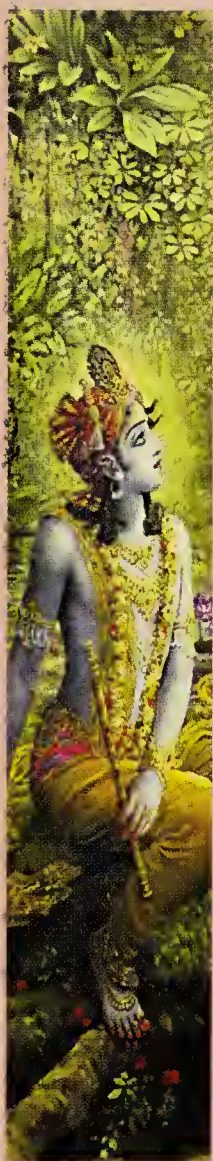
Comments : Since the day she was captivated by him, her heart is not under her control and has become restless.





॥ घरघरहिं दुनिवृणकिनी देत असि ससरारि ॥ पतिवराविचारि सुरीतेरा
खोजयसारि ॥ ५२॥





छुटन न पैयत छिनक बसि, नेह नगर यह चाल।
मार्यो फिरि फिरि मारियौ, खूनी फिरै खूश्याल॥ 353 ॥

Such is the law of the city of love that one who makes it one's residence even for a moment cannot leave it. One who has already been killed is flogged again and again whereas the killer roams freely in prosperity.

निरदय नेहु नयौ निरखि, भयौ जगत भयभीत।
यह अबलौं न कहूं, सुनी मरी मारिये मीत॥ 354 ॥

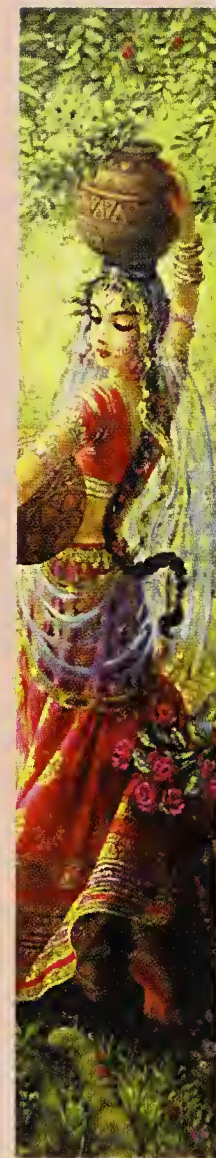
The whole world is frightened after having seen this new cruel love. Never before it had been heard that one can kill the beloved after being killed.

Comments : In other words it has never been heard before that one who is suffering should inflict suffering on the other partner.

दुखहायनि चरचा नही, आनन आनन आन।
लगी फिरति दूका दियै, कानन कानन कान॥ 355 ॥

I swear that these jealous backbiting women have no one else to talk about. They always spy on me, roam about in the woodland, observe me from the cover and try to listen to what I talk.

Comments : The jealous women follow her even up to the forest to know where does she go, what does she talk?





बहके सब जिय की कहत, ठौर कुठौर लखै न।
छिन और छिन और सैं, ये छवि छाके नैन॥ 356 ॥

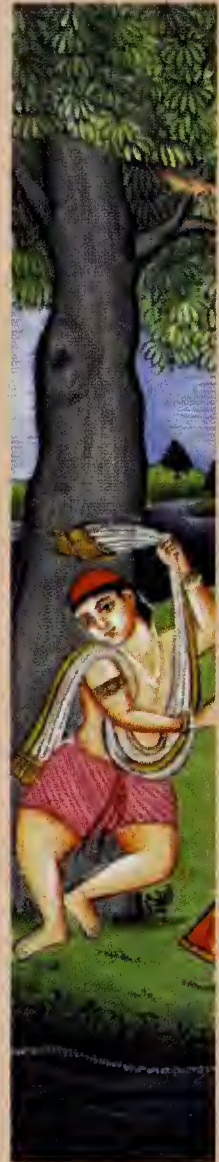
These eyes of mine, intoxicated with his charm, have gone astray and betray all the secrets of my heart in or out of place. In a moment, they are something and in another moment they are something else i.e. they are changing every moment.

Comments : The poet has compared her intoxicated eyes with a drunkard who jabbars and babbles and talks loose without caring for the public opinion.

नैकु उतै उड़िं बैठियै, कह रहे गहि गेह।
छुटी जात नहदी छिनेक, महदी सूखन देह॥ 357 ॥

Please get up and sit there a little. Why have you become a stay at home? The myrtle applied on nails is coming out. Let it dry for a moment.

Comments : The hero is present. Love leads to perspiration and the myrtle applied on nails does not get dry. So the heroine is requested to go out for a while. Another interpretation is that the hero has caught her hand and the myrtle has come out. So she requests him to go out for a while till the hue sticks on her nails.





चितवन रुखे दृगनि की, हाँसी बिन मुसकान।
मान जनायौ मानिनी, जान लियौ पिय जान॥ 358 ॥

With angry looks of the eyes and with a laugh *sans* smile, the beloved lady feigned anger. And the wise lover saw through it.

पति ऋतु अवगुन गुन बढ़तु, मान माह कौ सीत।
जात कठिन है अति मृदौ, रमनी मन नवनीत॥ 359 ॥

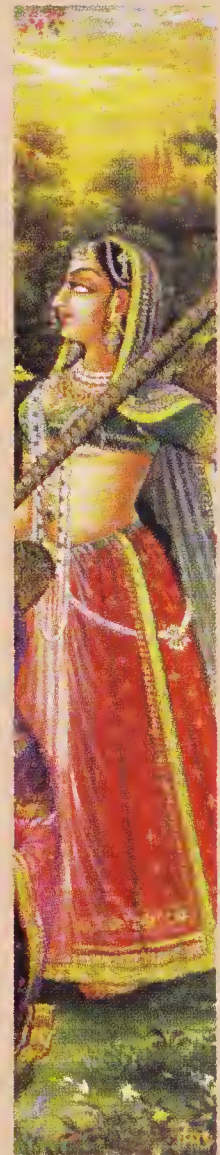
The guilt of the husband increases the feigned anger of the beloved as the ripening of the season makes the month of *magh* more cold. Correspondingly, both the heart of the very tender maid and the butter become hard.

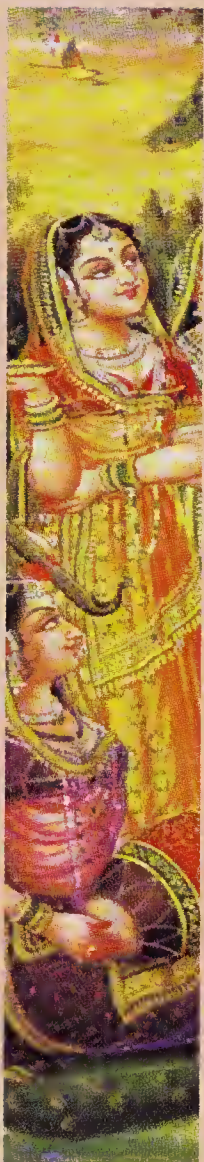
Comments : The guilt of the hero makes even the most tender young woman hard-hearted. As the season ripens, the coldness of magh (December- January) hardens even the softest butter.

वाही निति तें न मिटयौ, मान कलह को मूल।
भले पधारे पाहूने है, गुडहर कौ फूल॥ 360 ॥

Since that night her anger has not abated and it is the root cause of this internecine quarrel. Well of you to have come here, O'knocker from door to door, like a flower of sycamore.

Comments : It is said that where there is *Gudhar* (sycamore) flower, there is internecine quarrel. She sarcastically means that he is a big liar and comes here very rarely now-a-days.





खारे अदब इठलाहटी, उर उपजावति त्रास।
दुसह संक बिख की करै, जैसे सौठ मिठास॥ 361 ॥

Her strutting and showing so much regard is creating fear in my heart. Just as sweet dried ginger raises a serious doubt of its being a poison.

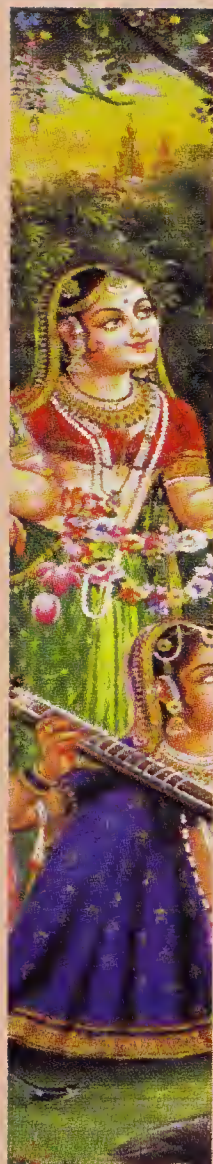
Comments : The dried ginger has a pungent spicy taste. A wood poison resembling dried ginger has a sweet taste and is sometimes available in the market with dried ginger. If the dried ginger tastes sweet, it causes a scare as it is taken as poison. The unusual behaviour on the part of the heroine is scaring the hero. There must be some mystery behind this behaviour.

दोऊ अधिकाई भरै, एकै गाँ गहराय।
कौन मनावै को मने, मानै मति ठहराय॥ 362 ॥

Both are excessively intent on showing their vanity. Then who would bring the other round or who would be brought round? They would themselves yield when better sense prevails.

Comments : Both the hero and heroine are equally proud of their family, age, beauty and profoundness of love. Neither of them is willing to yield to the other or except other's suggestion. The friend feels that both are showing feigned anger. They themselves would come to terms once their minds are stable.





हँसि हँसाय उर लाय उठि, कहि न रूखै हैं बैन।
जकित थकित से है रहे, तकत तिरीछे नैन॥ 363 ॥

Pray, do not utter dry words. Get up, smile, embrace him and make him cheerful. Look, how the tired hero is looking towards your sidelong eyes.

मान करत बरजत न हौं, उलटि दिवावति सौहँ।
करी रिसौंही जाहिंगी, सहज हँसौहीं भौंह॥ 364 ॥

I do not forbid you from feigning anger. On the contrary, I want you to take oath to do so. But tell me, would you be able to make your instinctively jocular eyebrows angry?

Comments : If the letters of the Hindi word *Saunh* meaning taking oath are reversed, the new words become *Hanso* meaning laughing.

जो चाहै चटक न घटै, मैलौ होय न मित्त।
रज राजस न छुवाइये, नेह चीकने चित्त॥ 365 ॥

If you wish that gaudiness of your love should not diminish and heart of your friend is not sullied, then let the dust of your anger not touch his love-lubricated heart.

Alternatively, if you desire that the intensity of your friendship should not diminish or the heart of the friend is not estranged, then do not touch his love-soaked heart with the dust of passion, vanity or command.

Comments : *Rajas* pertaining to *rajogun* means the qualities of material world i.e. passion, anger, vanity.





सौहै हू चाहयौ न तैं, केसी घई सौँह।
ए हो क्यों बैठी किये, ऐँठी ग्वैँठी भौहँ॥ 366 ॥

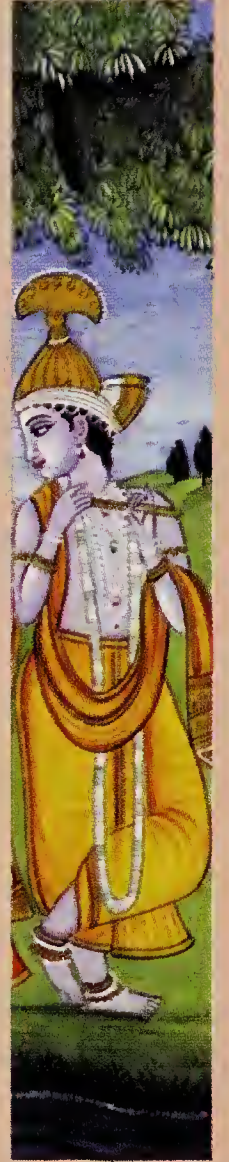
I had made you swear so many times but you have not looked at him even once when he was very much before you. Hei, why are you sitting here now twisting your curved eyebrows.

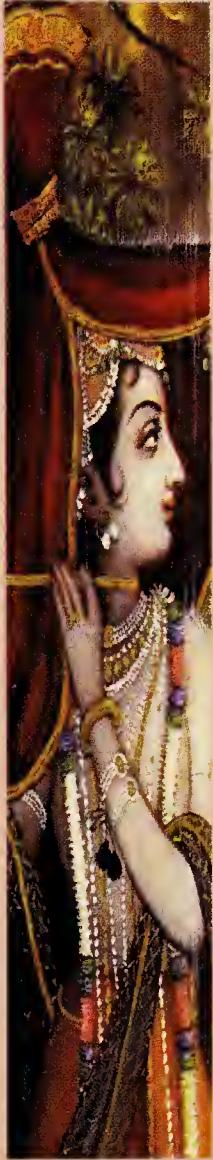
खारी पातरी कान की, कौन बहाऊँ बानि।
आक कली न रली करै, अली अली जिय जानि॥ 367 ॥

You are too credulous and readily believe what is said to you. You do not ponder over it. What is this ruinous habit of yours? O friend, you must understand it and understand it well that the black bee does not revel in the bud of swallow wart. Alternatively, just as a black bee does not revel in the swallow wart bud, in the same way you cannot have his love by feigning anger.

तो रस राच्यौ आन बस, कहयौ कुटिल मति कूर।
जीभ निबौरी क्यों लगै, बौरी चाख खजूर॥ 368 ॥

He is devoted to your charm. It is the malicious and the crooked who say that he is under the sway of someone else. O crazy maid, tell me, how can one, who has tasted sweet dates, relish bitter neem berry?





Comments : The friend advises the heroine not to be taken in by the inveiglement of malicious and crooked persons.

गहली गरब न कीजिये, समैं सुहागहि पाय।
जिय की जीवनि जेठ सौ, माह न छाँह सुहाय॥ 369 ॥

O crazy lady, do not show vanity at a time when you have found a lover. You must understand that the shade which is one's life in the month of Jeth (May-June) is not liked in the month of Magh (January).

Comments : The friend advises the young heroine that the most opportune time to be loved is when one is blooming young. With the departure of bloom of youth, even your lover will not care for you. So she should not be haughty and grasp this opportunity and make the best of it.

बहकि बड़ाई आपनी, कत राचत मति भूल।
बिन मधु मधुकर के हिये, गड़ै न गुड़हर फूल॥ 370 ॥

O maid, why are you feeling so pleased by listening to your false praise? You should not forget that the black bee is attracted towards honey-bearing flower only, not towards sycamore flower *sans* honey.

Comments : It is the merit that wins the heart and not the superficial ostentation or pomp and show.





अनियारे दीरघ दृगनि, किती न तरुनि समान।
वह चितवनि औरै कछू, तिहिँ बस होत सुजान॥ 371 ॥

How many young women in the world have not equally large tapered eyes?
But the glance that casts a spell on a sagacious lover is something apart.

हाहा बदन उधार दृग, सफल करें सब कोइ।
रोजन सरोजन के परै, हँसी ससी की होइ॥ 372 ॥

O please, remove the veil from your face so that all may feast their eyes
alike. Let the lotus bemoan and the moon become an object of ridicule.

कहा खेल में लेहुगे, तजो अटपटी बात।
नैकु हँसौहीं हैं भई, भौहें सौं हैं खात॥ 372 ॥

What would you gain by this playfulness? Forsake this absurd talk that
annoys her. You do not know how many times I had to swear to bring a little
smile on her eyebrows.

चलौ चलै छुट जायेगो, हठ रावरे सकोच।
खरे चढ़ाये हेत अब, आये लोचन लोच॥ 374 ॥





Please move to her. On your arrival there she would give up her stubbornness and feigned anger as she has a great regard for you. The eyes that had fierce frown in them have softened now.

अनरस हूँ रस पाइये, रसिक रसीली पास।
जैसे सांठे की कठिन, गाँठें भरी मिठास॥ 375 ॥

O amorous one, go to that sweet luscious beauty. Though she looks annoyed and dry, yet you would find pleasure in her company just as a joint of sugercane looks hard but is full of sweet juice.

Comments : A friend of the heroine tells the hero that the heroine is full of love for him though she looks insipid and unresponsive on the surface.

क्यों हूँ सहवात न लगै, थाके भेद उपाय।
हठ दृढ़ गढ़ गढ़वे सुचलि, लीजै सुरंग लगाय॥ 376 ॥

I have entreated and tried hard to bring her round. All means and ways to persuade her have been exhausted. She has pitched in the strong fort of stubbornness and feigned anger. So please go there and lay a mine (of love) to conquer the fort (of her heart).

Comments : After all entreaties having failed, there is only one way left to win over the heart of the heroine i.e. by way of love.





सकत न तुम ताते बचन, मो रस कौ रस खोय।
छिन छिन औटे छीर लौं, खरौ सबादल होय॥ 377 ॥

Your hot and angry words cannot diminish the tenderness of my love. Just as, milk on being heated become thicker and tasty, similarly my love grows more and more every moment by your chiding and scolding.

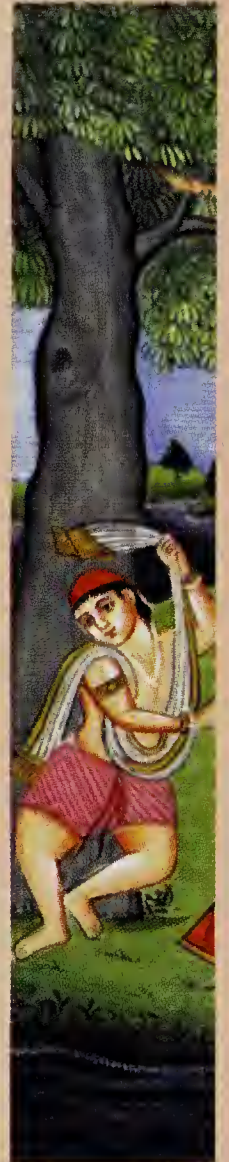
सकुचि न रहियै स्याम सनि, ये सतरौं हैं बैन।
देत रचौ हैं चित कहैं, नेह नचौ हैं नैन॥ 378 ॥

O Krishna, do'nt feel embarassed on hearing the reproachful words of Radha. Her tremulous looks and dancing eyes betray that her heart is embedded with love.

आये आप मै भली करी, मेटन मान मरोर।
दूर करौ यह देखिहै, छला छिगुनियां छोर॥ 379 ॥

You have done well, you have come to mitigate her feigned anger and vanity. But please remove this ring from the tip of your little finger first, lest it should be seen by her.

Comments : The ring was offered to the hero by another woman The go-between advises him to remove the ring from his finger otherwise the heroine will feel more annoyed.





सीरे जतननि सिसिर रितु, सहि बिरहनि तन ताप।
बसवे कौं ग्रीखम दिननि, परयौ परौसिनि पाप॥ 380 ॥

It was possible, in cold winter, to endure the intense heat generated by the body of the belle who has been separated from her lover by using various cooling methods. But it has become a curse to live in her neighbourhood in these hot summer days.

Comments : Here the go-between describes the intensity of heroine's agony of separation.

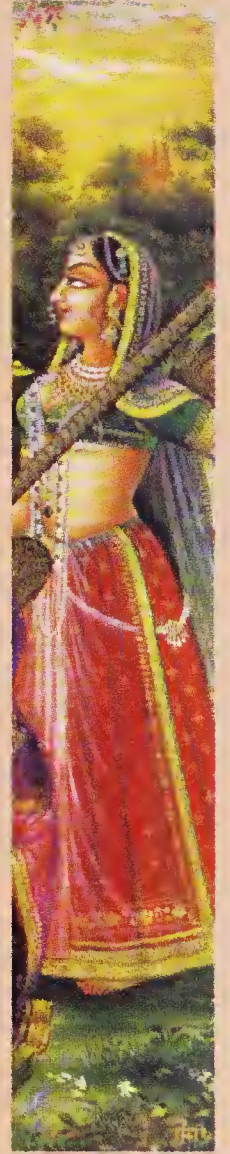
आड़े दै आले बसन, जाड़ेहूँ की राति।
साहस ककै सनेह बस, सखी सबै ढिगजाति॥ 381 ॥

In the cold winter night, all her friends in love with her have to dress themselves in wet clothes and have to muster enough courage to go near her (Such is the intensity of the heat of her body).

औंधाई सी सी सुलखि, बिरहु बरति बिल लात।
बिचही सूख गुलाब गौ, छींटौ छुई न गात॥ 382 ॥

Beholding her burning from the pangs of separation and wailing loudly, her friends turned over the bottle of rose-water on her head to cool her down but the rose-water was burnt dry in-between and not a drop of it could reach her body.

Comments : The heat generated from separation has been so intense and excessive that even rose-water evaporated before it could reach her.





जिहिं निदाघ दुपहर रहै, भई माघ की राति।
तिहिं उसीर की राबटी, खरी आवटी जाति॥ 383 ॥

Where even a terrible hot summer noon appears as cool winter-night of Magh (January), in that very fragrant khas-covered house, she is feeling a burning sensation all over her body.

Comments : In summer, khas-screens (a variety of grass having pleasant odour) are fitted around a room to make it cool i.e. as air-conditioning device.

बिकसत नव मल्ली कुसुम, निकसत परिमल पाय।
परिस पजारति बिरहिं हिय, बरस रहे की बाय॥ 384 ॥

The breeze of rainy season that brings with it the sweet fragrance of flowers of newly blossomed creeper burns her heart and is kindling her agony of separation.

बिरह जरी लखि जींगननि, कही सु बहकै बार।
अरी आव उठि भीतरी, बरसत आज अंगार॥ 385 ॥

Burning with pangs of separation and seeing the glow-worms flying, she raved again and again and said to her friend, "Hei, come on. Let us go in side. The sky is raining fire today."





Comments : She is so tormented by the agony of separation that she considers the flying of fire-flies at night as the raining of fire from the sky.

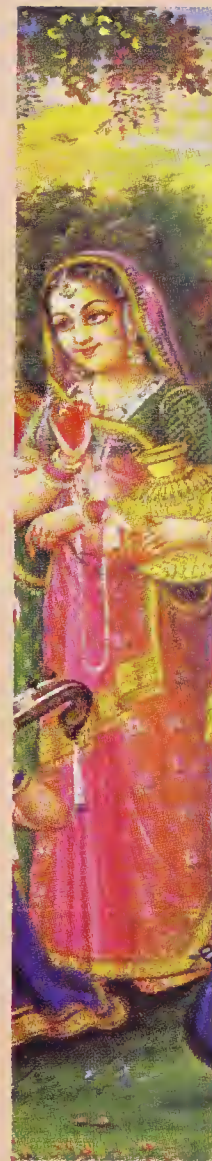
धुरवा हैं हिँ न अलि उठै, धुंवा धरिनि चहुँ कोद ।
जारतु आवतु जगत कौँ, पावस प्रथम पयोद ॥ 386 ॥

O friend, these are not dust-coloured clouds. Rather these are the clouds of smoke that have engulfed the earth all around. The first clouds of mon-soon have arrived and are burning the whole world.

Comments : The clouds of rainy season (Sawan-Bhadon) tend to increase the agony of separation. Therefore, the heroine calls the clouds that are full of water as tormenters and igniters.

पावक झर तें मेहू झर, दाहक दसह बिसेखि ।
दहै देत वाके परस, बाहि दृगन ही देखि ॥ 387 ॥

The shower of clouds is more unbearable and burning than the flame of fire. Whereas the latter burns the body when it touches it, the former burns the body when one merely looks at them.





मार सुमार करी डरी, अरी मरीहि न मारि।
सींचि गुलाब घरी घरी, अरी बरीहि न बारि॥ 389 ॥

O friend, God Cupid has given me a good beating and has almost slain me. So, do not kill one who is already slain. By sprinkling rose-water on me time and again, do not burn one who is already burnt.

Comments : The heroine is oppressed by violent sexual urge. Her friend is sprinkling rose water on her to cool her down but it is increasing the agony of separation - an instance of the scorched heroine.

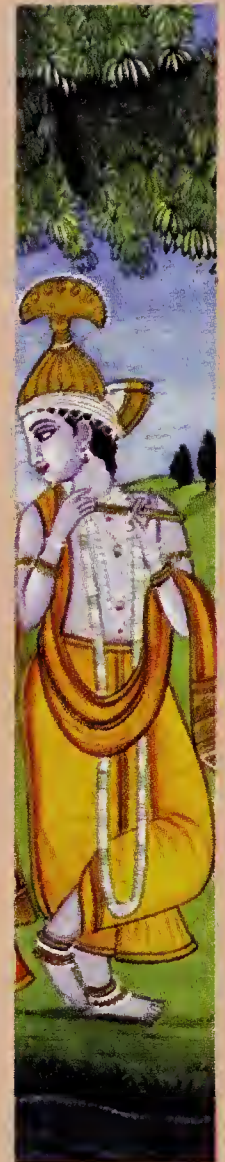
अरे परे न करै हियौ, खरे जरे पर जार।
लावत घोरि गुलाब सौं, मलै मिलै घनसार॥ 389 ॥

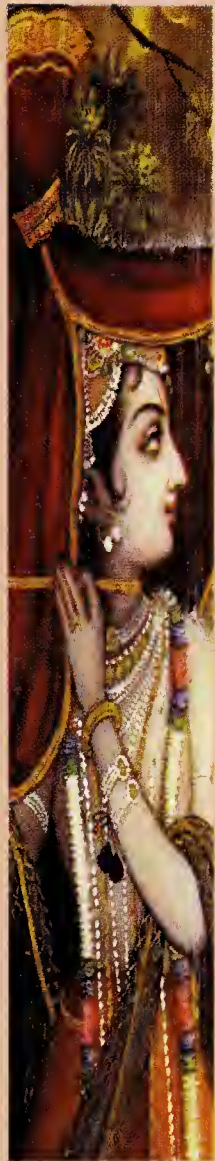
Hei, why do'nt you take it away? Your anointing of the solution of sandal-camphor in rose water is burning more intensely my already scorched heart.

Comments : Ordinarily, the liniment of sandal-camphor has a soothing effect but her agony is extraordinary which cannot be mitigated by these solutions.

कौन सुने कासौं कहौं, सुरति बिसारी नाह।
बदाबदी जिय लेत हैं, ये बदरा बदराह॥ 390 ॥

Who would hear me and to whom should I say that my lover has forgotten all memories of my love. These wicked clouds, given to evil course and in a





spirit of rivalry with heartless lover, are torturing me unto death.

Comments : In the absence of my lover, this roar and thunder of clouds is almost killing me.

फिर सुधि दै सुधि दाय प्यौं, इहि निरदुई निरास।
नई नई बहुरौ दई, दई उसास उसास॥ 391 ॥

That merciless dispointer has made me conscious again by reminding me of my love and has excited my long-drawn breath afresh, O God! Alternatively, that heartless cuckoo has once again made me aware the memories of my love. This has excited my breath and has revived my agony and grief.

Comments : The heroine is lying in an unconscious state. A friend makes her conscious by reminding her of her lover. She starts breathing again and her agony is revived.

बन बाटनि पिक बटपरा, तकि बिरहनि मत मैन।
कुहौ कुहौ कहि कहि उठैं, करि करि रति नैन॥ 392 ॥

On the forest path the cuckoo, like a highwayman, seeing those separated from their beloved and reddening its eyes, is warbling coo-coo as if it was calling out - Kill them, Kill them.

Another interpretation is -

The cuckoo in collaboration with God Cupid is behaving like a highwayman and is causing great hurt to the lonely by its coo-coo.





दुसह बिरह दारुन दसा, रह्यौ न और उपाय।
जात जात जिय राखिये, पिय की बात सुनाय ॥ 393 ॥

Her agony of separation is unbearable and her condition is critical. There is no other way. She is dying and she can be kept alive only by narrating to her the words of her lover and by mentioning the name of her lover again and again.

कहे जु बचन बियोगिनी, बिरह बिकल अकुलाय।
किये न को अँसुवा सहित, सुबा सु बोल सुनाय ॥ 394 ॥

Whose eyes have not been filled with tears after having heard from the parrot the distressing words that separation-perturbed belle had uttered!

मैं लखि नारी ग्यान करि, राख्यौ निरधार यह।
बहई रोग निदान वहे, बैद ओरवधि बहै ॥ 395 ॥

From my own knowledge of the *nari*, I can conclude that her lover is her very ailment. He is the diagnosis, he is the physician, and he is the medicine and cure.

Comments : *nari* - the woman or pulse-beat.

What she needs is, not the medicinal treatment but a visit by her lover as he is responsible for her plight.





बिरह सुखाई देह, नेह कियौ अति डहडह्यौ ।
जैसे बरखे मेह, जरै जवासौ जमें ज्यौं ॥ 396 ॥

The separation has shrivelled her body but has made her love flourish and bloom, like the leaves of thorny shrub *Jwasa* which fall when it rains, but the plant takes root and flourishes.

Comments : The separation has reduced her body to a skeleton but her love has blossomed.

कहा भयौ जो बीछुरे, मो मन तो मन साथ ।
उड़ी जाति कितहूँ गुडी, तउ उडायक हाथ ॥ 397 ॥

What has happened if we are separated? My heart, after all, is with you. The kite may fly high and afar in the sky but the string is still in the hands of the flier.

Comments : Nothing can separate the hearts of the lovers. This may be an address by a devotee to God - "Distanced we may be but my soul is always with you I am completely in your hands.





बिरह बिथा जल परस बिन, बसियत मो हिय ताल ।
कछु जानत जल थंभ बिधि, दुर्योधन लौं लाल ॥ 398 ॥

O dear Krishna, it appears, that like Daryodhana, you know the sport of water - column because you are residing in the tank of my heart without even touching the water of my agony of separation.

Comments : According to a legend, Daryodhana was granted with a boon that he could hide in water without any difficulty and the water would not touch him if he entered a lake. She tells Krishna that though he resides in her heart, he is oblivious of her grief and distress causes by separation.

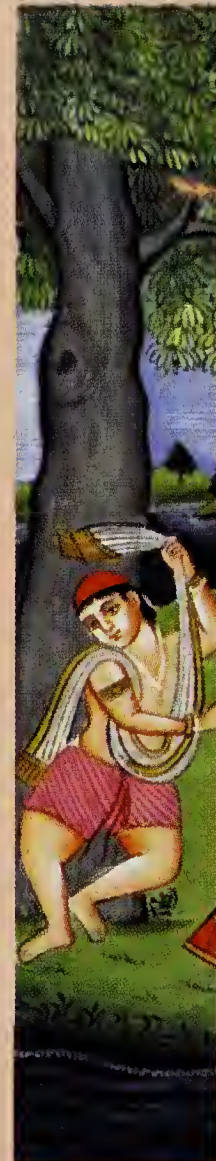
पावस कठिन पीर अबला, क्यों करि सहि सकै ।
तेऊ धरत न धीर, रक्तबीज सम अवतरे ॥ 399 ॥

How can a weak woman bear the severe pain of monsoons? What to say of men and women, even the impotents cannot keep up their pretence in this state.

Comments : A human being is born out of mingling of woman's blood and man's semen. The birth of a boy or girl depends on comparatively greater intensity of semen or blood respectively. If the blood and semen are equal in intensity, then an impotent is born.

आनि इहाँ बिरहा घट्यौ, स्यौ बिजुरी जनु मेह ।
दृगजु बरत बरसत रहत, आठौं जाम अछेह ॥ 400 ॥

My eyes are continuously burning and shedding tears round the clock as if this separation itself has brought here the clouds along with lightning.





Comments : The lightning burns and clouds shower rain. Likewise her eyes keep on burning and weeping with agony of separation.

कौड़ा आँसू बूंद करि, साँकर बरुनी सजल।
कीने बदन नमूंद दृग, मलंग डारे रहैं॥ 401 ॥

Just as carefree mendicants wear *cowries*, fasten chain-hasps tightly round their waists and remain lying with open mouths praying in contemplation, in the same way, her eyes are wearing cowries of eye-drops and have fastened chain-hasps of tearful eyelashes around them keeping them open.

कागद पर लिखत न बने, कहत संदेस लजात।
कहिहै सब तैरौ हियौ, मेरे हिय की बात॥ 402 ॥

I cannot put it down on paper. I feel shy in sending you an oral message. But surely, your own heart would tell you all what is here in my heart.

तर झुरसी ऊपर गरी, कज्जल जल छिरकाय।
पिय पाती बिनही लिखी, बाँची बिरह बलाय॥ 403 ॥

The letter, with its lower part scorched and upper part decayed, was wet with collyrium water. As the lover read this letter without any words written on it, he came to know of all her suffering and agony of separation.





बिरह बिकल बिन ही लिखी, पाती दर्ई पठाय।
अंक बिहूनीयौ सुचित, सूने बाँचतु जाय॥ 404 ॥

Distressed by separation the heroine sent a letter without anything written on it. The lover read this letter *sans* any letters tranquilly in solitude.

Comments : The lover is so enraptured at receiving a blank letter from his beloved that he goes to a secluded place to read this blank letter.

कर लै चूमि चढ़ाय सिर, उर लगाय भुज भँटि।
लहि पाती पिय की लखति, बाँचति धरति समेटि॥ 405 ॥

After receiving the lover's scroll, she takes it in her hand, kisses it, lifts it to her forehead, clasps it to her bosom, takes it in her arms, stares at it, reads it and keeps it by rolling it up lovingly.

Comments : To the scroll she gives an affectionate hug and experiences the joy of an embrace of love.

रँगराती राते हिये, प्रीतम लिखी बनाय।
पाती काती बिरह की, छाती रही लगाय॥ 406 ॥

The lover has sent a letter written lovingly on red paper (or in red letters). She clasps it to her bosom. Because this letter is a clipper that is going to end her separation.

Comments : The red colour of the letter signifies love. In the letter, the hero has assured the heroine of his love and has advised her to keep patience.





नाचि अचानक ही उठे, बिन पावस बन मोर।
जानति हौं नंदित करी, यह दिस नंद किसोर॥ 407 ॥

I know that Krishna is coming this side and obliging this forest path. That is why the peacock has started dancing so suddenly without even the setting off of the monsoons.

Comments : In India, it is in the months of Savan-Bhadon (July-August) that the season of rains is on and it is usually in this season that the peacock dances. But here the peacock is dancing even in off-season. This means that Krishna is approaching this way and it is his arrival that gladdens all hearts. Again taking coming of dark complexion Krishna as arrival of clouds, the peacock starts dancing.

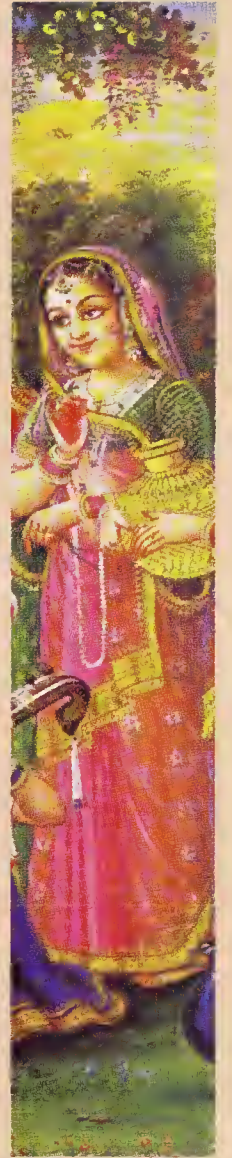
कोटि जतन कोऊ करौ, तन की तपति न जाय।
जो लौ भीजे चीर लौं, रहै न प्यौ लपटाय॥ 408 ॥

Innumerable efforts one might make, the burning sensation of her body cannot go until her lover embraces her and clings to her body closely like wet clothes.

Comments : A close embrace causes perspiration which results in wetting of clothes and wetness provides coolness.

सोवत सपने स्याम घन, हिलि मिलि हरत वियोग।
तबहीं टरि कितहू गई, नी दौ नीदन जोग॥ 409 ॥

While I was sleeping, in a dream, Krishna caressed me of my agony of separation. Just at that very moment, my sleep vanished thus shattering my dream. Curse be on sleep!





जब जब वे सुधि कीजिये, तब तब सब सुधि जाहिं।
आँखनि आँख लगी रहैं, आँख लागति नाहीं ॥ 410 ॥

Whenever I think of him and recall his memory I am completely lost. My eyes go on looking for him and I cannot fall asleep.

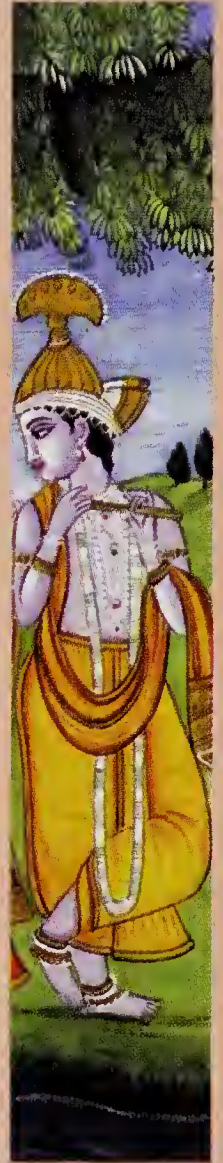
सघन कुंज छाया सुखद, सीतल मंद समीर।
मन द्वैजातु अजौं वहै, वा जमुना के तीर ॥ 411 ॥

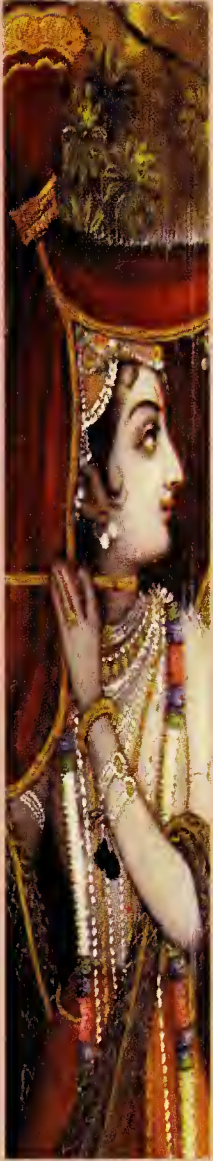
Even today my heart goes to the very same bank of the river Yamuna where we dallied under the soothing shade of thick groves and where cool gentle breeze blows with all its fragrance.

जहाँ जहाँ ठाढ़ौ लख्यौ, स्याम सुभग सिरमोर।
उनहूँ बिन छिन गहि रहत, दृगनि अजौं वह ठौर ॥ 412 ॥

The spots and places where I had seen Krishna, the supreme amongst the charming, standing, attract my eyes even today though he is not present there anymore. These spots revive his memory in his absence.

Comments : Krishna has left Mathura for Dwarika. Milkmaids look intently at the spots where Krishna played with them.





सोवत जागत सपन बस, रस रिस चैन कुचैन।
सुरति स्याम घन की सुरति, बिसरे हू बिसरैन॥ 413 ॥

In sleep, in wakefulness, under the spell of a dream, in love or in anger, in carefreeness or in distress, I always think of Krishna and remember him. I cannot forget him at all even if I may try.

Comments : She remembers Krishna at all times and in all moods.

भृकुटी मटकनि पीत पट, चटक लटकती चाल।
चल चख चितवनि चोरि चित, लियौ बिहारी लाल॥ 414 ॥

Through the coquettish gestures of his eyebrows and fascinating yellow robes, by his swaying gait and tripping steps and with his tremulous looks, Krishna has stolen my heart.

औरै भाँति भये अब ए, चौसर चंदन चंद।
पति बिन अति पारत विपति, मारत मारुत मंद॥ 415 ॥

The four stringed garland, the sandal and the moon seem to have become something different now. In the absence of her husband, they cause acute hardship and the gentle breeze now kills her.





हों हीं बौरी बिरह बस, कै बौरौ सब गाम।
कहा जानि ये कहत हैं, ससिहि सीतकर नाम॥ 416 ॥

Have I become crazy under the agony of separation or has the rest of the village gone mad? What do they mean when they say that the moon has cool beams.

Comments : Due to separation, even the cool moon burns her.

यहाँ तैं वहाँ तैं वहाँ यहाँ, नैकौ धरति न धीर।
निसि दिन डाढ़ी सी, रहै बाढ़ी गाढ़ी पीर॥ 417 ॥

To and fro, to and fro she keeps on moving. She does not have patience even for a shortwhile. She keeps on burning day and night and her agony of separation is very severe and oppressive.

इत आवति चलि जाति उत्त, चली छसातिक हाथ।
चढ़ी हिं डोरे से रहै, लगी उसासनि साथ॥ 418 ॥

She comes here and moves there. She walks a short distance of six to seven hands up and down. Having longdrawn breaths, she looks as if she is up in a swing adorned with a seat.

Comments : In this couplet, a friend of the heroine tells another friend about the condition of acute feebleness being experienced by the heroine (Nayika) due to parting of her lover from her. Just as one sways on the siwing going forward and coming back, in the same way the heroine draws her breath forward, but it swings back automatically on account of her weakness.





फिरि फिरि बूझति कहि कहा, कहयौ साँवरे गात ।
कहा करत देखै कहाँ, अली चली क्यों बात ॥ 419 ॥

She asked the messenger again and again - O friend, tell me what did he who has swarthy body say? What was he doing? Where was he? How did the talk about me start?

जौन्ह नहीं यह तम वहै, कियौ जु जगत निकेत ।
होत उदै ससि के भयौ, मानौ ससिहर सेत ॥ 420 ॥

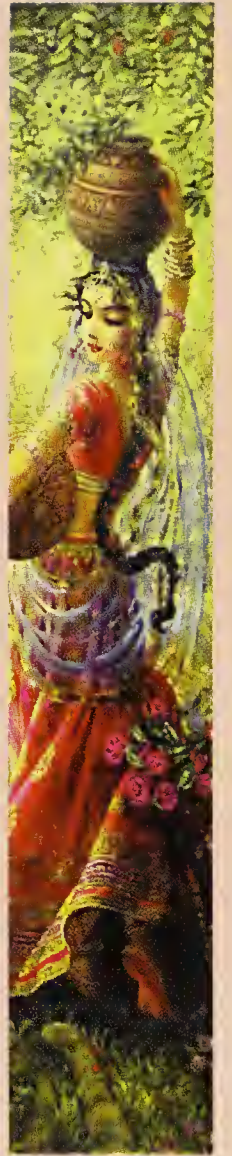
It is the darkness, not the moonlight, that has engulfed the whole world. It seems that with the rise of the moon, the darkness has got scared and turned white.

Comments : One turns pale or white when is scared. Even moonlight appears to her as darkness, so tormented she is by the pangs of separation.

तजी संक सकुचति न चित, बोलति बाक कुबाक ।
दिन छिनदा छाकी रहति, छुटत न छिन छबि छाक ॥ 420 ॥

She has forsaken all doubt or fear and she does not feel abashed by indulging in meaningless talk. She remains dead drunk day and night with the intoxication of his charm. And it does not go even for a moment.

Comments : The effect or hangover of drinking is nullified after some time but the intoxication of his charm is such that it remains day and night.





कर के मींडे कुसुम लौ, गई बिरह कुमिहलाय।
सदा समीपिनि सखिनि हूँ, नीठि पिछानी जाय ॥ 421 ॥

She has withered because of the agony of separation like a tender flower crushed with hand. So much so that even her close companions can scarcely recognise her now.

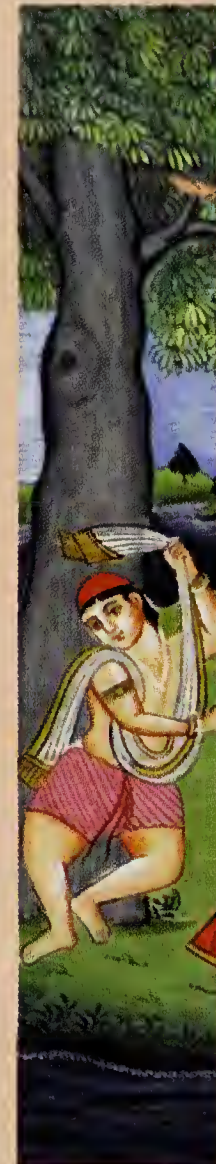
नाक न जानी परति यौँ, परयौ बिरह तन छाम।
उठति दिया लौँ नांदि हरि, लिये तिहारौ नाम ॥ 423 ॥

Because of agony of separation, her body has become so feeble and weak that she is not recognised at all. But as soon as some one mentions your name O' Krishna, she flares up like the last flame of a lamp.

Comments : See couplet number 301.

करी बिरह ऐसी तऊ, गैल न छाँडतु नीच।
दीनैँ हू चसमा चखन, चाहै लखै न मीच ॥ 424 ॥

Separation has made her so lean and emaciated that even death, with spectacles on, cannot see her. The mean heartless separation does not give up chasing her.



निति संसौ हंसौ बचत, मनौ इहि अनुमान।
बिरह अगनि लपटनि सकै, झपट न मीच सिचान॥ 425 ॥

Almost every day there occurs a doubt whether or not she would live alive till the next day but her soul does not leave her body. It seems that the falcon of death does not pounce on her lest itself be burnt by the flames of agony of separation.

Alternatively, Almost daily the goose of her breath escapes death. The hawk of death does not pounce upon it out of fear of burning from the flames of her agony.

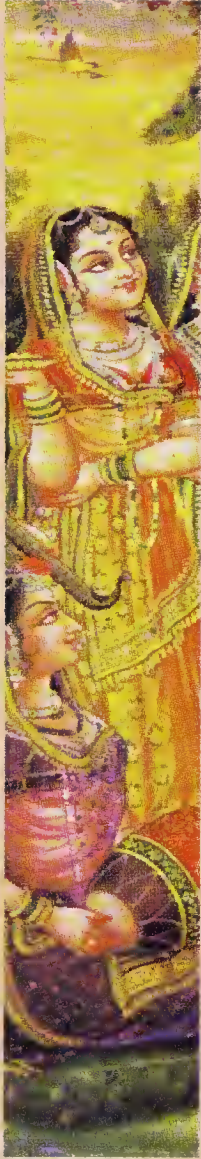
Comments : Here life-bird is being saved from death-falcon because of agony of separation. Even death falcon is afraid of flames of fire of separation.

पलनि प्रगटि बरुनीनि बढि, छन कपोल ठहराय।
अँसुआ परि छतिया छनक, छन छनाय छवि जाय॥ 426 ॥

The tears of the maid appeared in the eyelids, flowed on to the eye-lashes, stopped at cheeks for a moment, then fell on her bosom, hissed and vanished in a moment.

Comments : As the tears fall on her heart burning with agony of separation, they evaporate instantly. When the drops of water fall on a hot plate, a hissing sound is produced.





प्रगट्यौ आग बियोग की, बल्यौ बिलोचन नीर।
आठौँ जाम हियौ रहै, उड्यौ उसास समीर॥ 427 ॥

The fire of separation has manifested itself., tears are flowing from her eyes and her heart heaves long-drawn breaths throughout the day.

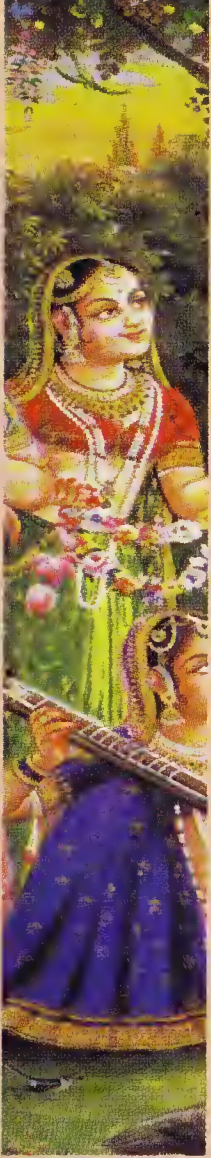
तच्यौ आँच अब बिरह की, रह्यौ प्रेम रस भीज।
नैननि के मग जल बहै, हियौ पसीज पसीज॥ 428 ॥

Her heart, drenched in his love, is burning with the agony of separation. It is melting and oozing in the form of tears via her eyes.

चकी जकी सी ह्वै रही, बूझे बोलति नीठि।
कहूँ दीठि लागी लगी, कै काहूँ की दीठि॥ 429 ॥

She looks astounded and dumbfounded. When questioned, she speaks with great hesitation. It seems either her eyes are entangled with someone or she has fallen a prey to an evil eye. Alternatively, it seems she has lost heart to someone or someone else has lost heart to her.





मरी डरी कि टरी विथा, कहा खरी चलि चाहि।
रही कराहि कराहि अति, अब मुख आहि न आहि॥ 430 ॥

O Friend, why are you standing here? Go and see whether she is dead or her agony has ended. She, who was moaning with pain, is not heaving a sigh now.

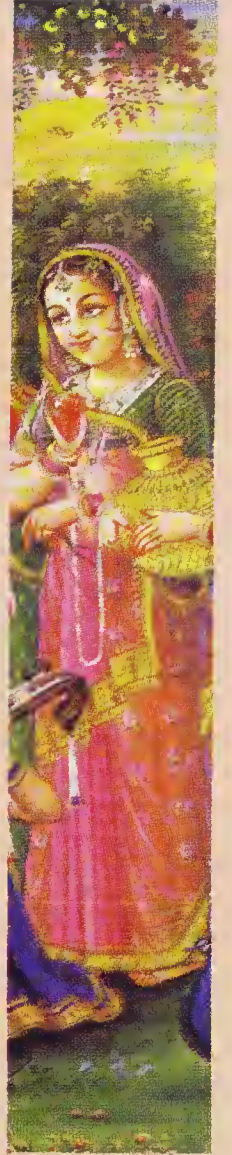
गनति गनवे तैं रहे, छतहू अछत समान।
अलि अब ये तिथि औम लौं, परे रहौ तन प्रान॥ 431 ॥

O Friend, counting or not counting the winds of my life does not make any difference now. Even being alive, I am life-less. My life is like a date which is non-existent inspite of being in the almanac. (i.e. inspite of being alive, I am almost like dead.)

बिरह बिपति दिन परत ही, तजे सुखन सब अंग।
रहि अब लों अब दुखैं भये, चलाचली जिय संग॥ 432 ॥

With the fall of calamity of separation, the happiness deserted all the limbs of my body. What remained with me was grief and suffering. Now that grief is also departing from this world alongwith the winds of my body.

Comments : The separation has already deprived her of all pleasures. Her statement has two meanings - One, that neither she would remain alive nor there would be any grief i.e. No life, No grief. Two, that she will not get riddance even after death.





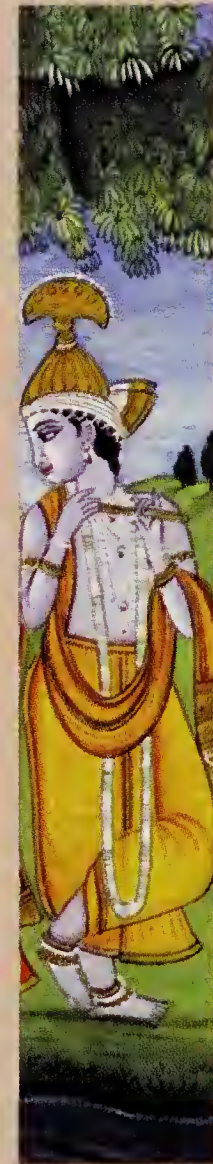
मरन भलौ बरु बिरह तें, यह बिचार चित जोइ।
मरन छुटै दुख एक कौ, बिरह दुहूँ दुख होइ॥ 433 ॥

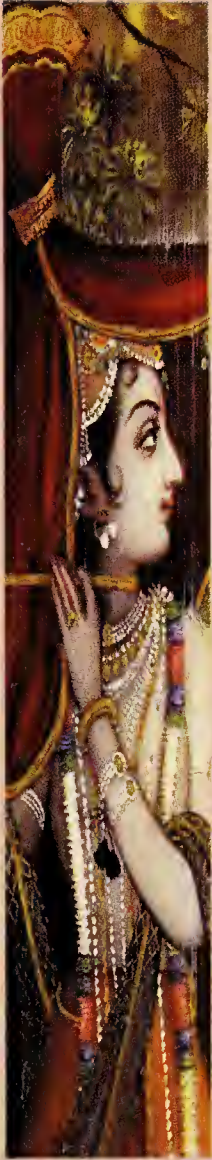
O Friend, death is far better than separation. Just ponder over it. Death puts an end to the misery of one atleast. But separation causes suffering and distress to both.

मरिबै को साहस कियौ, बढी बिरह की पीर।
दौरति ह्वै समुहै ससी, सरसिज सुरभि समीर॥ 434 ॥

As the agony of separation becomes acute, she courageously decides to court death and rushes forward toward the moon, the lotus, the fragrance and boldly faces the gentle breeze.

Comments : This is the image of love-lorn young heroine who is at the climax of grief due to separation from her lover. Normally the moon, the lotus, the fragrance of flowers and the gentle breeze give solace and peace to a person. But here they enhance her agony and burn her. She thinks that by looking at the moon, going near the lotus, smelling the sweet fragrance of flowers and facing the gentle breeze, she would die an early death and be relieved of the pain she is suffering from.





सुनत पथिक मुँह मांह निसि, लुएँ चलति उहि गाम ।
बिन बूझे बिनही सुने, जियति बिचारी बाम ॥ 435 ॥

As he heard from the mouth of a wayfarer that hot winds were blowing at night in the month of Magh (January- February) in his village. Without questioning and without listening any further, he guessed that her poor beloved was still alive. (And it was now the high time to return to her.)

Comments : Agony of separation has made her breath hot. The poet describes it as blowing of hot winds in cold winter.

मरयौ मनुहारनि भरी, गारयौ खरी मिठाहिं ।
वाकौ अति अनखहटौ, मुसकाहट बिन नाहिं ॥ 436 ॥

Her blows are full of love and pleasing. Her abuses are extremely sweet. Even her extreme wrath is not without a smile.

Comments : Thrashing (punches), abuses and anger from the heroine please and refresh the impudent hero.

लहि रति सुख लगियै हियै, लखी लजौं हीं दीठि ।
खुलति न मो मन बंधि रही, ह्वै अधिखुली दीठि ॥ 437 ॥

Having had enjoyed the pleasures of cohabitation she clung to my bosom and looked at me blushing with great effort. Her glance from half-open eyes is embedded in my heart like a knot that is hard to untie.





गड़ी कुटुम की भीर में, रही बैठि दै पीठि।
तऊ पलक परि जाति उत, सलज हँसौहीं दीठि॥ 438 ॥

Surrounded by family crowd she is sitting with her back toward him. Yet her bashful smiling eyes manage to have a look of him somehow.

परसत पौछैत लखि रहत, लग कपोल के ध्यान।
कर लै पिय पाटल बिमल, प्यारी पठये पान॥ 439 ॥

The sweetheart sent him pure pink betel leaves. The lover took them in his hand and contemplating them as her cheeks touched them, wiped them and continued at looking them.

Comments : Beholding pink betel leaves (i.e. Paan), the hero fancies her pink cheeks in his imagination. He touches the leaves as if he is touching her cheeks.

सहज सचिवकन स्याम रूचि, सुचि सुगंध सुकुमार।
गनत न मन पथ अपथ लखि, बिथुरे सुथरे बार॥ 440 ॥

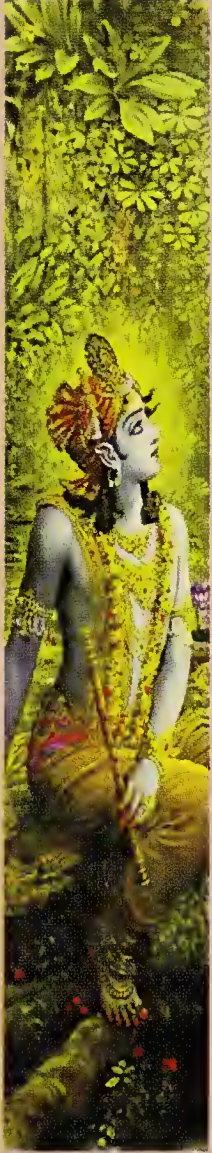
Her hair are naturally smooth, dark, shining, pure, aromatic and soft. When I behold her tidy hair dishevelled, my heart knows not what's right and what's wrong.

Comments : The smoothness, fragrance, length and darkness of hair are considered signs of the beauty of a young Indian woman. So when the hero









beholds her smooth silky dark hair dishevelled on her face, he is fascinated by them and is goaded by love-lust.

छुटे छुटावैं जगत तें, सटकारे सुकुमार।
मन बाँधत बैनी बँधे, नील छबीले बार॥ 441 ॥

Her soft slippery thin dishevelled hair make one forsake the world. And her blue beauteous hair, arranged in braids, make the heart their captive.

Comments : Her hair whether dishevelled or set with a hair-do are equally attractive and fascinating.

कुटिल अलक छुटि परत मुख, बढिगौ इतौ उदोत।
बंक बँकारी देत ज्यौँ, दाम रुपैया होत॥ 442 ॥

The curly tresses falling on her face have enhanced its lustre immensely like a cured crooked line converting a mite into a rupee (as if the value of a pence or cent has been enhanced to a Pound Sterling or a Dollar)

Comments : In 17th century, in old Indian Currency, a mite i.e. a damri was one eighth of a pice. 64 pice formed a rupee. A simple digit, say 8 denoted value in mites i.e. in damris but a cured line after the digit meant the value in rupee (i.e. 8/ = meant eight rupees). In this case the crooked line after the digit increased its value 512 times. In the same way, the scattered curved tresses falling on her face have enhanced the radiance and charm of her countenance manifold.





कच समेटि कर भुज उलटि, खयै सीस पट टारि।
काकौ मन बाँधै न यह, जूरौ बाँधनि हारि॥ 443 ॥

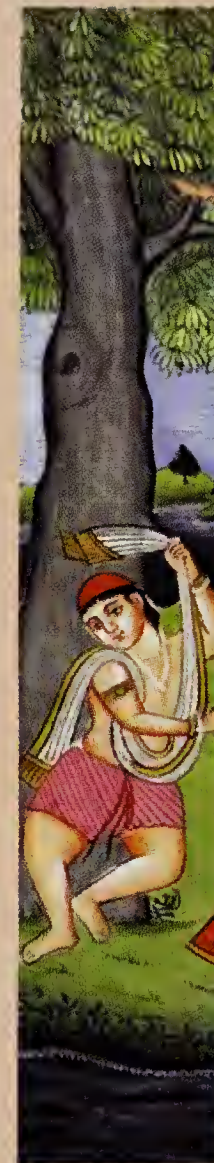
As she gathers her hair, takes her hands and arms behind, moves the head-scarf on to her shoulders and ties her tresses in a round hair-do, who would not be attracted to her?

Comments : The poet here describes the most common way of doing a round hair-do. Doing this obviously causes protuberance of her bosoms. Looking her doing so, none can remain but infatuated.

नीकौ लसत ललाट पर, टीकौ जटित जराय।
छबिहि बढावत रबि मनौ, सीस मंडल में आय॥ 444 ॥

The head - locket studded with jewels looks so lustrous on her forehead as if the Sun has entered the moon zone and is enhancing its splendour.

Comments : It is well known that the light of the moon becomes dim before the sun. But here the presence of the sun increases its brightness. The face of the heroine has a moonlike halo. The head-locket like the sun is making it more illuminative.



कहत सबै बैँदी दियै, आँक दसगुनीँ होत।
तिय लिलाट बैँदी दिये, अगनित बढ़त अदोत ॥ 445 ॥

It is universally known that with the addition of cypher, the number becomes tenfold. But the vermillion dot on her forehead has enhanced her charm infinitely.

Comments : In arithmetic, a zero after a digit increases its value only tenfold but that very dot (bindi) on her forehead is enhancing her winsomeness infinitely.

भात लात बैँदी ललन, आखत रहै बिराजि।
इंदु कला कुंज में बसी, मनौ राहु भय भाजि ॥ 446 ॥

O Krishna, the whole grains of rice in the red dot on her forehead look so fascinating as if the crescent has taken shelter in the Mars out of the fear of Rahu.

Comments : In Hindu mythology, *Rahu* is the mythical monster who swallows up the moon and the sun and causes their eclipses. On the other hand, the mars is said to be a cruel planet where even Rahu dreads going. The crescent i.e. moon, out of the fear of Radha, has taken refuge in the planet of the mars. The colour of the mars is also said to be red. So the red-dot on the forehead of the heroine is like the mars and the grains of rice embedded in the bindi are like phases of the moon (or the crescents). Red bindi is made of a mixture of turmeric or vermillion and lime powder.





सबै सुहाये ही लगैं, बसे सुहाये ठाम।
गोरे मुँह बैँदी लसै, अरुन पीत सित स्याम॥ 447 ॥

All who reside at beautiful spots look pleasing and attractive. The same is true of the bindi. Whether it is red, yellow, white or black, it looks pleasing when applied on a fair face.

Comments : The bindi make-up may be of vermillion or mixture of turmeric and lime powder (red) or of saffron (yellow) or of sandal (white) or of musk (black). All befit beautifully the face of a fair complexioned lady. In short, a bindi on a fair face befits the most and looks attractive irrespective of its colour. The beauty of this couplet is that, at one go, the poet refers to the beauty of her fair face and describes the bindi make-up that was done at his time.

तिय मुख लखि हीरा जरी, बैँदी बढै बिनोद।
सुत सनेह मानौ लिये, बिधु पूरन बुध गोद॥ 448 ॥

Beholding the jewel studded bindi on her forehead gives one additional joy. It seems as if the full moon showing paternal affection has taken mercury in his lap.

Comments : In Hindu mythology, the planet mercury is regarded as the son of the moon and is of green colour. It is said that mercury changes its colour according to its situation. Its colour can be white also. The mercury in the lap of the moon signifies that white colour is overwhelming the yellow one. The gem studded bindi on her forehead looks as if the moon is holding the mercury in his lap.





भाल लाल बैंदी दिये, छुटे बार छबि देत ।
गह्वौ राहु अति आह करि, मनु ससि सूर समेत ॥ 449 ॥

She has adorned her forehead with red bindi and her dishevelled hair are presenting a splendid sight, as if Rahu has swallowed both the moon as well as the sun.

Comments : See couplet number 446 also.

Generally the solar eclipse and the lunar eclipse occur at different times but when they occur together at the same time, the time is regarded as the most appropriate one for love-making and cohabitation. Here the poet narrates the beauty of dishevelled hair over the red bindi.

मिलि चंदन बैंदी रही, गोरे मुख न लखाय ।
ज्यौं ज्यौं मद लाली चढ़ै, त्यों त्यों उधरति जाय ॥ 450 ॥

The white bindi of sandalwood-paste on her fair face has so merged with her complexion that it is not visible at all. But as her face glows red with intoxication, it appears prominently.

Comments : Thanks to the intoxication of a drink, her face becomes red and the white bindi becomes visible.





मंगल बिंदु सुरंग ससि, मुख केसर आड गुरु।
इक नारी लहि संग रसमय, किम लोचन जगतु ॥ 451 ॥

The red is like the mars and her face is like the moon. The yellow horizontal saffron mark on her forehead is like the jupiter. All these existing together in a single woman have made the universe of my eyes full of love.

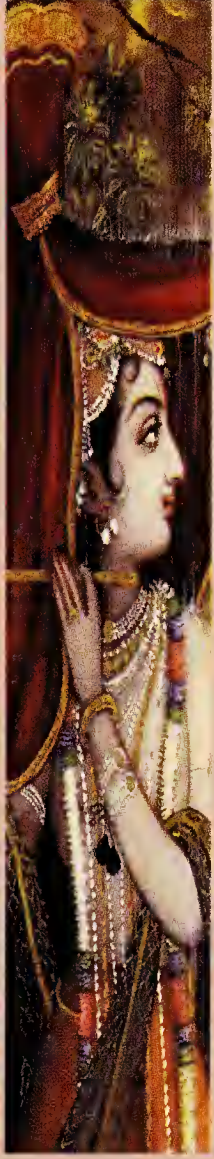
Comments : According to Indian astrology, when the mars, the moon and the jupiter are in conjunction in the same zodaic sign, this combination predicts excessive rains. Likewise the red bindi with the horizontal saffron marks on the moon-like face of the heroine existing together is bewitching and fills the eyes of the whole world with love. Again the mars is red, the moon is white and the jupiter is said to be of saffron i.e. yellow colour.

पचरंग रंग बैंदी बनी, खरी उठी मुख जोति।
पहरै चीर चुनौठिया, चटक चौगुनी होति ॥ 452 ॥

The *bindi* made of five colours has made her face extremely lustrous and radiant. And as she dresses herself in *ruffled* dark-tinged red clothes, her splendour increases fourfold.

Comments : First her face has a natural glow. Secondly, the presence of her lover has enhanced her radiance. Thirdly, the five coloured bind adorns her forehead and fourthly her black red robes (ruffled overcloth : *Chunari*) have increased her splendour making it fourfold.





खौरि पनच भृकुटी धनुख, बधिक समर तजि कानि ।
हनत तरुन मृग तिलक सर, सुरकि भाल भरि तानि ॥ 453 ॥

The crescent wavy-mark on her forehead is the bow-string, her eyebrows the bow. The Cupid is the hunter who has abandoned all ethical propriety and is bent upon killing the young deer with the arrow of lance-like nose mark.

Comments : Just as a hunter kills a deer by shooting a spearlike arrow from the pulled string of a bow, in the same way she is striking and alluring youngmen. The Cupid here has become a fowler.

नासा मौरि नचाय दृग, करी कका की सौहँ ।
काँटे लौँ कसकति हिये, गड़ी कटीली भौँह ॥ 454 ॥

Squeezing up her nose and making her eyes dance coquettishly, as she swears by the name of her uncle, her cutting eyebrows prick my heart like a thorn and give it a lingering pain.

Comments : Ladies usually swear by the name of uncle or grandfather or by the name of some god or god-incarnate.





रस सिंगार मंजन किये, कंजन भंजन दैन।
अंजन रंजनहू बिना, खंजन गंजन नैन॥ 455 ॥

Her eyes are suffused with emotions of romance and love, and look down at the lotus. Even without the dye of collyrium they surpass the *khanjan*.

Comments : Her eyes are full of love and delight. Even a *khanjan* i.e. a wagtail (a bird of black and white colour known for its natural playfulness and restlessness) is no match for her eyes. They are more playful and restless than the eyes of a wag-tail.

अर तैं टरत न बर पर, दर्ई मरक मनु मै न।
होडाहोडी बढ चले, चित चतुराई नैन॥ 456 ॥

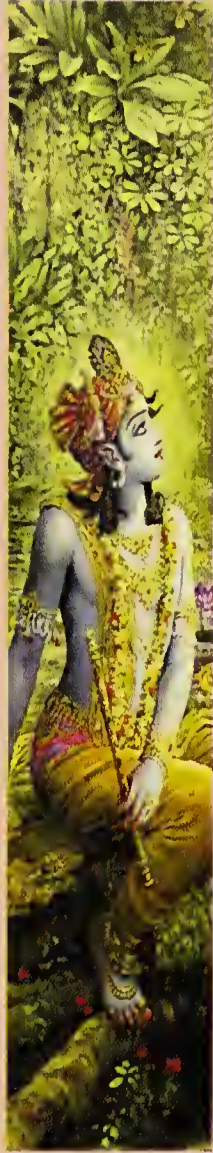
With the advent of youth, the heart, wisdom and eyes are growing in competition with each other. They do not desist from doing so. Rather they are determined to grow and seem to have been incited by the Cupid.

Comments : With the advent of the youth, the heart of the young girls become playful. They become more clever and wise and their eyes become large and looks tremulous.

योग जुक्ति सिखई सबै, मनौ महामुनि मै न।
चाहत पिय अद्वैतता, कानन सेवत नैन॥ 457 ॥

It seems your eyes have learnt all yoga-exercises from the great sage Cupid and with a longing for long union with your lover, they reach upto the ears with this intent.





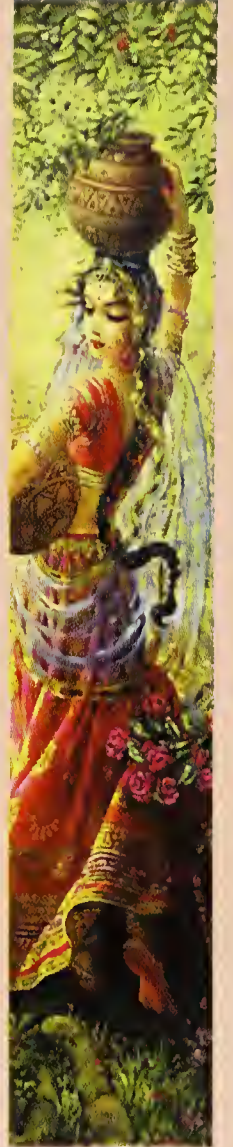
Comments : Yoga is a system of meditation. Monism means absence of dualism i.e. existence of longing for eternal union of one's soul with the Supreme or the eternal spirit (i.e. salvation). Just as an ascetic after learning yoga practices of meditation from a great preceptor and with a longing for salvation reverts to the forest to practice penance. Similarly your eyes with a longing for eternal union with your lover seem to have learnt all yoga practices from Cupid and have reached upto the ears. In other words her eyes have spread out upto ears. Spreading out of eyes upto the ears would lead to unwavering love between them. The poet uses the word 'Kanan' which means ears as well as forests - *a beautiful example of paronomasia*.

खेलन सिखाए अलि भले, चतुर अहेरी मार।
कननचारी नैन मृग, नागर नरनि सिकार॥ 458 ॥

O friend, your spread-out-upto-ears eyes are like a deer and the clever hunter Cupid has trained them well how to hunt an affable and civil man.

Comments : The word *kananchari* implies spreading upto the ears or the deer, a mover in the forest. The poet has created a wonderful attraction in the eyes of the heroine. She captivates not only the hero but other suave men as well. Again, here, it is not the men who hunt the deer but on the contrary, the deer hunt the men. Men become their victims and prey. In other words, even the most clever man falls prey to the deer-eyed damsel.

सायक सम मायक नयन, रंगे त्रिबिध रंग गात।





झखौँ बिलखि दुरि जाति जल, लखि जलजात लजात ॥ 459 ॥

Her eyes are like arrows. They are magical and three coloured (black, white and red). Beholding them makes the fish hide and the lotus blush. (In other words, her eyes are more charming than the fish and the lotus).

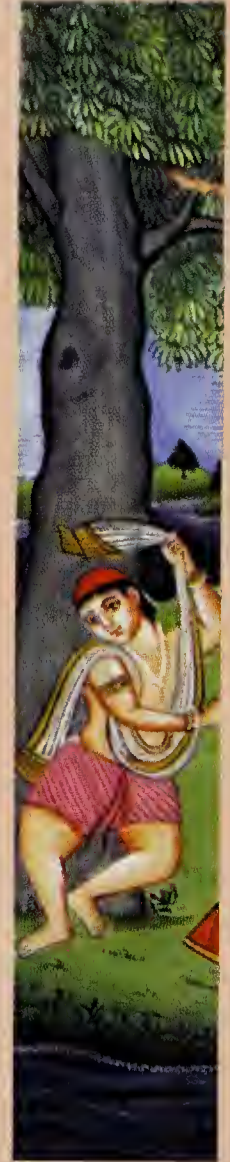
Comments : The first line has also been interpreted as that her eyes are like an evening and cause illusion. In the evening, the fish go into the water and the lotus shut. One observes many colours in the sky, particularly black, white and red. Again it is in the evening that black darkness, red rays of sun-set and white moonlight are visible in the sky. All the three colours are there in her eyes.

बर जीते सर मै न के, ऐसे देखो मैं न।
हरिनि के नैनानि तैं, हरि नीके ए नैन ॥ 460 ॥

O Krishna, her eyes are more beautiful than the eyes of a hind. They have forcibly conquered the arrows of Cupid. I have not seen such pretty eyes before.

Comments : Conquering the arrows of Cupid implies that she has tapered eyes. It also means that her eyes are very fascinating and more pernicious than the arrows of Cupid.

झूठे जानि न संगहे, मन मुहँ निकसे बैन।



याहि तँ मानौ किये, बातिन कौ विधि नैन॥ 461 ॥

The heart does not except what is spoken, as it could be untrue. This was perhaps the reason that Brahma, the Creator, created eyes to express oneself.

Comments : The poet trusts what the eyes signal and express and not that one speaks. Again the heroine has thought it better to express herself through the language of winks rather than through speech. God created eyes to express what is reliable.

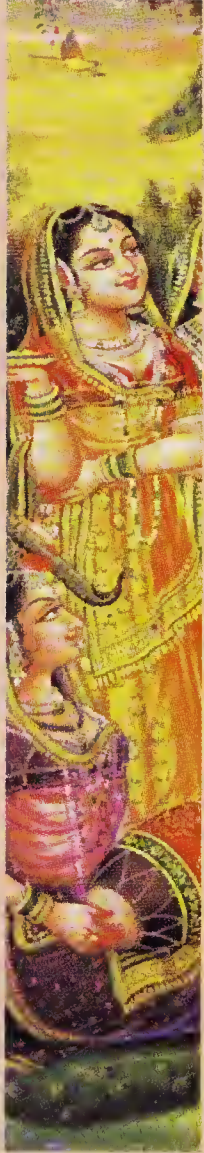
दृगनि लगत बेधत हियौ, बिकल करत अंग आन।
ये तेरे सब तै बिखम, ईछन तीछन बान॥ 462 ॥

The sharp arrows of your eyes are most severe. They strike the eyes, pierce the heart and make all other limbs restless.

Comments : Exchange of amorous glances not only hurts the part that is hit but it causes pain to other parts of the body as well.

फिरि फिरि दौरत देखियत, निचलै नैकु रहैं न।
ये कजरारे कौन पर, करत कजाकौ नैन॥ 463 ॥





I see that your eyes are in motion all the time. They do not remain steady even for a while. Pray, tell me, who is the poor fellow whom these jetblack robber eyes of your are going to attack and rob?

Comments : *Kazzak* is a Turkish word meaning the robber, the highwayman. It is said they used to wear black clothes.

सारी डारी नील की, ओट अचूक चुकै न।
यो मन मृग कर बर गहै, अहे अहेरी नैन॥ 464 ॥

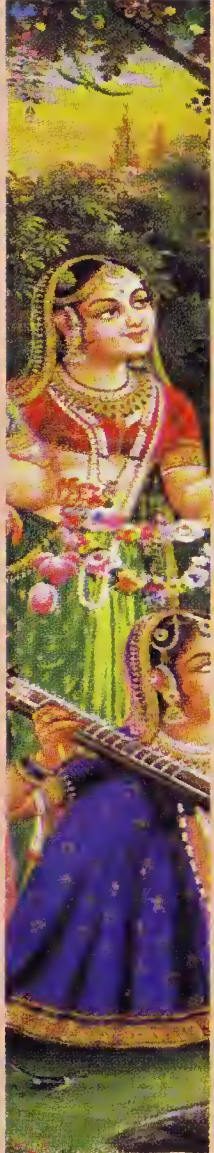
Your eyes from under the cover of blue sari are sure- shot and do not miss the target. O dear, your panther-like hunting eyes have already grabbed my deer-like heart.

नीचीयै नीची निपट, दीठि कुही लौं दौरी।
उठि ऊचे नीचै दियौ, मन कुलंग झक झोरि॥ 465 ॥

Just as falcon flies low, keeping its eyes downcast and then suddenly rising high swoops down on the sparrow and seizes it, so her downcast eyes rising up suddely have seized my heart shaking it violently.

फूले फदकत लै करी, पल कटाछ करवार।
करत बचावत बिच नयन, पायक घाय हजार॥ 466 ॥





The eyes of the couple with shields of eyelids and swords of sidelong glances inflict and save thousand strokes using varied tactics.

Comments : In the presence of elders, the hero and the heroine can talk only through sidelong looks. The attack of looks is defended by the other party by closing eyelids. There are blows and counterblows through glances making it a chain of winks.

तिय कत कमनैती पढौ, बिन जिह भौंह कमान।
चित चल बेझे चुकति नहि, बंक बिलोकनि बान॥ 467 ॥

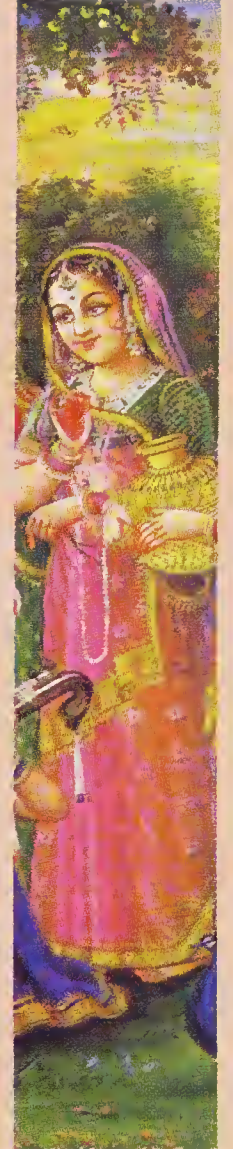
O' my love, wherefrom have you learnt this art of archery that from stringless bow of your eyebrows, the arrows of your foppish glances never miss the aim and pierce holes in the fidgety target of the heart?

चमचमात चंचल नयन, बिच घूँघट पट झीन।
मानहुं सुरसरिता बिमल, जल उछलत जुग मीन॥ 468 ॥

Her tremulous eyes were glittering so from under the thin veil, as a pair of fish were hopping in the limpid water of the holy Ganges.

Comments : The water of the Ganga is pure and white and the black fish are naturally visible in it. So one can see her dark eyes from behind her thin veil.

बारौं बलि तो दृगनि पर, अलि खजन मृग मीन।
आधी दीठि चितौनि जिहि, किये लाल आधीन॥ 469 ॥





A friend to the heroine :-

Blessed be your eyes! I would rather sacrifice black-bee, wagtail, deer and fish for these eyes of yours, whose glances of half-looks have cast a spell on Krishna and charmed him into submission.

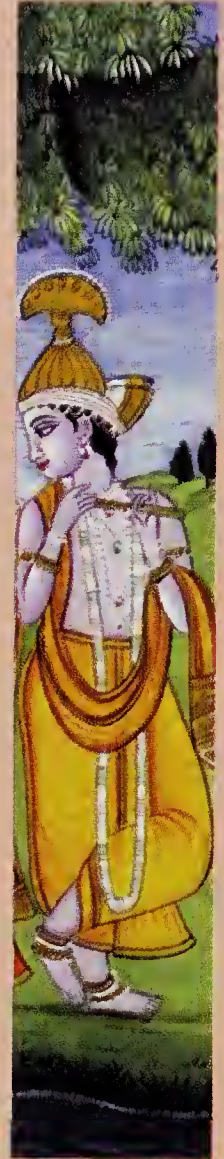
जे तब होत दिखा दिखी, भई अमी इक आँक।
दगै तिरीछी दीठि अब, ह्वै बीछी को डाँक॥ 470 ॥

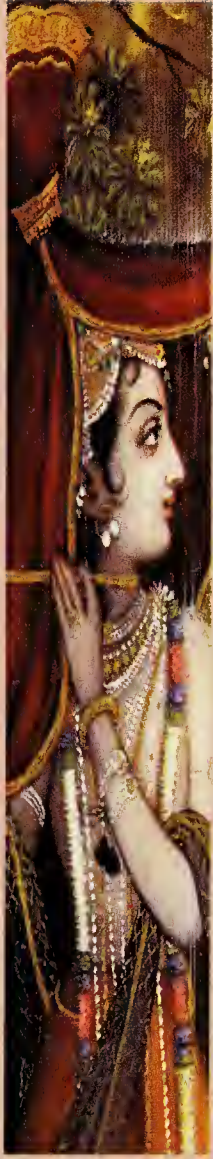
The sidelong looks that were like nectar in the initial stages of love have now become painful like the sting of scorpion (due to separation).

बेधक अनियारे नयन, बेधत कर न निखेध।
बरबट बेधत मो हियौ, तो नासा कौ बेध॥ 471 ॥

Your tapered eyes are piercing. They do not do anything improper when they pierce my heart. But what is strange is this that even the pore-hole of your nose is piercing my heart willy nilly.

जटित नील मनि जगमगाति, सींक सुहाई नाक।
मनौ अली चंपक कली, बसि रस लेत निसांक॥ 472 ॥





The glittering slender stick set with sapphire is adorning her nose beautifully. It seems as if a black bee settling down on a *Champaca blossom* is drawing honey-dew from it without any fear whatsoever.

यदपि लौंग ललितौ तऊ, तू न पहरी इक आँक।
सदा संक बढियै रहै, रहै चढी सी नाँक॥ 473 ॥

Though this clove-like nose-stud looks very pretty on your nose, yet do not wear it long because in that case there would always be an apprehension of your showing off annoyance and of feigned anger.

Comments : The hero advises the heroine not to wear the nose-stud long lest its resplendence may not make her vain and proud.

इहिं द्वैही मोती सुगथ, तू नथ गरब निसाँक।
जिहिं पहिरे जग दृग ग्रसति, हँसति लासति सी नाँक॥ 474 ॥

Be proud unhesitatingly O' nose ring, bedecked with pair of entwined pearls. Wearing you, her laughing and embellished nose attracts the eyes of the whole world.

बेसरी मोती धनि तुही, कां बूझै कल जाति।
पीबौ करि तिय ओठ कौ, रस निधरक दिन राति॥ 475 ॥

O pearl of the nose-ring, blessed are you! Who would ask you of your lineage or





caste? You are free to taste the nectar of her lips day and night without any fear.

Comments : The hero is jealous of the pearl of the nose ring for its being so close to her lips and for its privilege of kissing them all the time.

बरन बास सुकुमारता, सब विधि रही समाय।
पंखुरी लगी गुलाब की, गाल न जानी जाय॥ 476 ॥

The colour, the fragrance and the tenderness - all pervade every limb of her. So much so that a rose petal touching her cheeks becomes indistinguishable.

लौने मुख दीठि न लगे, यौं कहि दीनौ ईठि।
दूनी है लागनि लगी, दिये दिठौना दीठि॥ 477 ॥

Contemplating that her winsome face be not a prey to an evil eye, her close friend put a black mark on her face. But this black mark enhanced her charm twofold and started attracting more eyes.

Comments : *Dithona* is a black mark on forehead or face of a child as a protection against an evil eye.

पिय तिय सौं हँसि कै कहयौ, लखै दिठौना दीन।
चंदमुखी मुख चंद तैं, भलौ चंद सम कीन॥ 478 ॥





Beholding the black mark on her face, the lover remarked with a laugh, “ O moonfaced, by making this dark mark on your face, you have made it resembling the moon itself.”

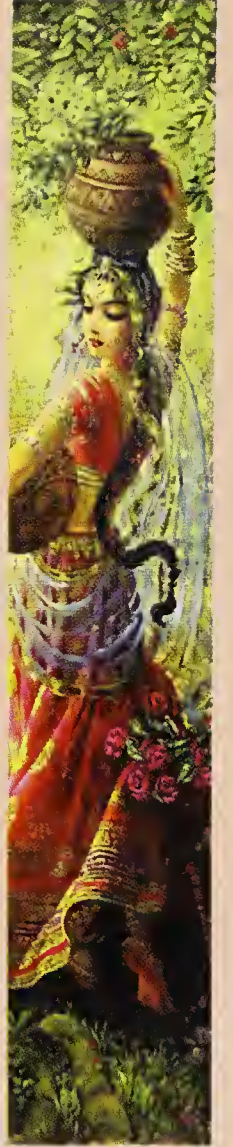
लसत सेत सारी ढक्यौ, तरल तरौना कान ।
परयौ मनौ सुरसरि सलिल, रबि प्रतिबिंब बिहान ॥ 479 ॥

The moving pendant of her ear-ring from behind her white sari looks resplendent. It seems as if the morning sun has been reflected in the limpid waters of the Ganges.

लसै मुरासा तिय सवन, यौं मुकुतनि दुति पाइ ।
मानौ परस कपोल कै, रहे स्वेद कन छाड़ ॥ 480 ॥

The studded ear-ring with radiance of the pearls looks so splendid in her ear. It seems as if a touch of her cheeks has caused drops of perspiration all around.

सालति है नटसाल सी, क्यों हूं निकसति नाहि ।
मनमथ नेजा नौक सी, खुभी खुभी मन माहि ॥ 481 ॥





Her *khubhi* is pitched in my heart like the tip of Cupid's spear. It is causing piercing pain like that caused by the pointed bit of the broken thorn that has remained in the body.

Comments : Khubhi - an ear ornament.

झीने पट में झुलमुली, झलकति ओप अपार।
सुरतरु की मनु सिंधु में, लसति सपल्लव डार॥ 482 ॥

Her ear ring from behind the thin cloth is sparkling with boundless brilliance. It seems as if a branch of the *Kalpavriksha* alongwith its sprouts is blossoming in the sea.

Comments : Kalpa-Vriksha is a tree, supposed to be in Heaven, which grants all desires of one who sits underneath it.





नै कु हँसौंही बानि तजि, लख्यौ परतु मुख नीठि।
चौका चमकनि चौँध में, परति चौँध सी दीठि॥ 483 ॥

Pray, give up your habit of smiling for a while. For, when you smile, the front fourer of your sparkling teeth dazzle my eyes and I can scarcely see your fair face.

कुच गिरि चढ़ि अति थकित ह्वै, चली दीठि मुख चाड़।
फिरि न टरी परियै रही, परी चिबुक के गाड़॥ 484 ॥

My eyes climbed up the moutain heights of your bosoms and continued their climb upward. Tired and wary, as they started moving up to behold the wonderous beauty of your lovely face, they got stuck up in the dimples of your chin and remained there for ever. They could not move onward.

Comments : Having been fascinated with the beauty of the heroine, he casts glances on her bulging bosoms and longs to see her face but his eyes are entangled in the pit of her chin on the way and remain stuck there.





डारे ठोढ़ी गाड गहि, नैन बटोही मारि।
चिलक चौंध में रूप उग, हाँसी फाँसी डारी॥ 485 ॥

Her dazzling charm, like a swindler, has cast a snare of smile on my wayfarer eyes, has caught them and lodged them in the dimples of her chin.

Comments : Just as a swindler entraps a traveller, catches or hurts him and throws him in the ditch. Likewise her beauty has made my eyes stuck in the pit of her chin.

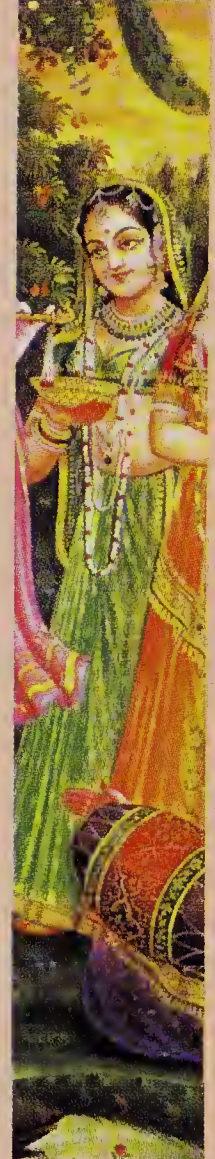
तो लखि मो मन जो लही, सो गति कही न जाति।
ठोड़ी गाड गड्यौ तरु, उड़्यौ रहै दिन राति॥ 486 ॥

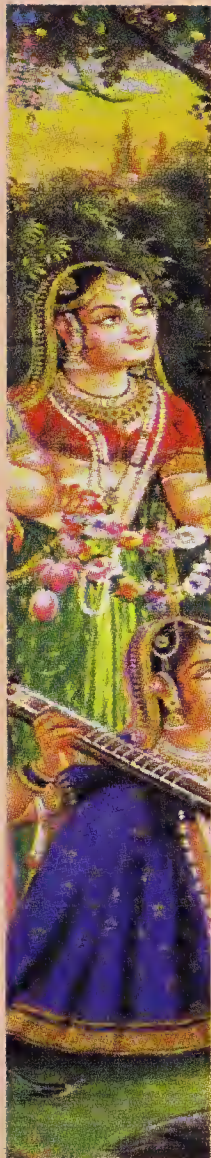
I am unable to describe the state of my heart since it saw your pretty face. Though it is pitched in the deep recess of your chin, yet it is speeding off day and night.

Comments : His heart has become restless since he saw her.

ललित स्याम लीला ललन, चढ़ी चिबुक छबि दून।
मधु छाक्यौ मधुकर परयौ, मनौ गुलाब प्रसून॥ 487 ॥

O dear, the pretty dark blue tattoo pattern on her chin has enhanced its





winsomeness twofold. It seems as if a honey-intoxicated black-bee is lying on a rose flower.

सूर उदित हू मुदित मन, मुख सुखमा की ओर।
चितै रहत चहुँ ओर, निहचल चखनि चकोर॥ 488 ॥

Even after the sun-rise, the *chakors* from all around go on gazing unblinkingly at the exquisite beauty on her face with their hearts delighted.

Comments : *Chakor* is a red legged Indian partridge which gazes at the moon unblinkingly and drinks the nectar of its rays at night only. But the lovers are such *chakors* who gaze at the beauty of the moon-faced heroine even during day-time with great delight.

पत्रा ही तिथि पाइयै, बा घर के चहुँ पास।
निति प्रति पून्यौई रहै, आनन ओष उजास॥ 489 ॥

Around that house, one can find the date (*tithi*) from the almanac only. With the radiance of her lustrous face all around, all days appear there as day of the full moon.

Comments : In Indian Calendar, the easy way of finding the date is from observation of phases of the moon. But here one can find the full moon every day. Her moonfaced face always remains radiant.





छप्यौ छबीलौ मुख लसै, नीले अचल चीर।
मनौ कलानिधि झलमलै, कांलिंदी के नीर॥ 490 ॥

Her foppish winsome face, hidden behind the veil of her blue sari-border, looks so graceful and lustrous as if the moon itself is shimmering in the dark waters of Yamuna.

जरी कोर गोरे बदन, बढी खरी छबी देख।
लसति मनौ बिजुरी किये, सारद ससि परिवेख॥ 491 ॥

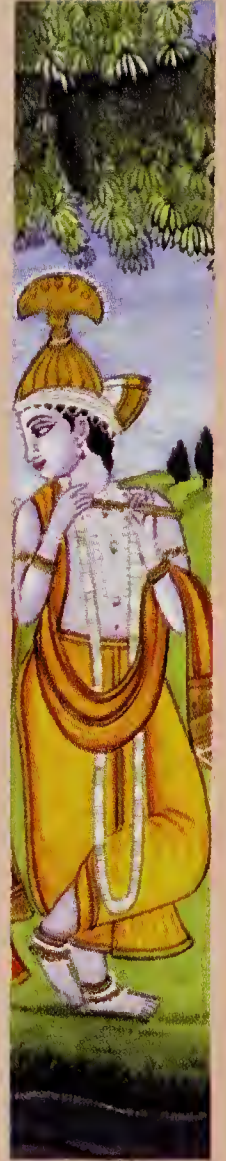
By wearing gold-threaded hem on her fair body, she is looking much more winsome. It seems as if the halo of lightning is surrounding the autumnal moon.

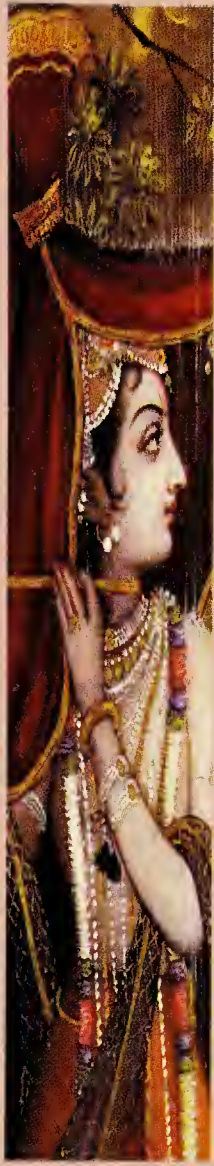
Comments : The gold-laced hem of a sari is covering her fair lovely face. It has enhanced her beauty manifold.

खरी लसति गोरे गरै, धसति पान की पीक।
मनौ गुलूबँद लाल की, लाल लाल दुति लीक॥ 492 ॥

O Krishna, the betel spittle penetrating her fair neck looks very splendid. This lusturous line looks to be a necklace of rubies.

Comments : As the *Nayika* chews the betel leaves, the red spittle appears as if peeping through her radiant white complexioned neck and forms a lustrous line. It adorns her neck as if she has worn a ruby-studded necklace. Her neck is so radiant and transparent that even the betel spittle passing through it is visible.





पहरत ही गोरे गरे, यौं दौरी दुति लाल।
मनौ परसि पुलकति भई, मौलसिरि की माल॥ 493 ॥

O Krishna, as she wore the garland of *maulsiri* around her white complexioned neck, she became extremely radiant. It seems as if the very touch of it thrilled her and she merged with it.

बड़े कहाबत आपहू, गरूबे गोपीनाथ।
तौ बदिहीं जो राखिहौ, हाथनि लखि मन हाथ॥ 494 ॥

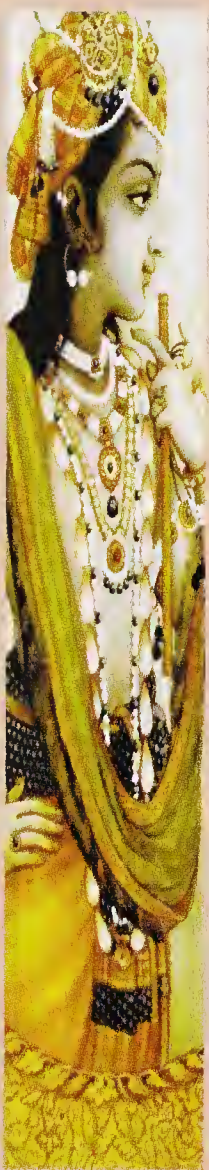
O' most sober Gopinath, You are also known as great. But I would believe this only if you could keep your heart under your control after you behold her hand.

बेई कर ब्यौरनि वहै, व्यौरौ कौन बिचार।
जिनहीं उरझयो हियौ, तिनही सुरझे बार॥ 495 ॥

The hands seem to be exactly like those and same is the art and manner of doing or arranging the hair. There seems to be no difference at all. May be that the one with whom my heart is entangled is braiding these hair.

Comments : The hero has come in the guise of a barber-woman to dress the hair of the heroine. The heroine recognises his hands from their touch.





गोरी छिगुनि नख अरुन, छला स्याम छबि देई।
लहत मुकति रति छिनक, यह नैन त्रिवेनी सेई ॥ 496 ॥

The white little finger with red nails and black ring adorning it looks splendid. Beholding this *Triveni* even for a moment gives the eyes a bliss of conjugal love.

Comments : *Triveni* means the confluence of three rivers - The Ganges, The Saraswati and The Yamuna. The colour of their water is white, red and dark respectively. Hindus regard these rivers as sacred and a bath at the confluence of these rivers at Prayag is supposed to lead to salvation. Just as one gets emancipated by having a bath at the confluence of the Ganges, the Sarswati and the Yamuna, in the same way even a momentary glimpse of the little white finger with red nails and black ring awakens in hero's eyes a sexual desire and provides an experience of bliss of love.

चलन न पावतु निगम मग, जग उपजौ अति त्रास।
कुच उत्तंग गिरिवर गह्यौ, मीना मैन मवास ॥ 497 ॥

The *Cupid like a Meena bandit* has made her lofty mountaneous bosoms as his impregnable fort. It has caused so much fear in the world that it is difficult to follow a virtuous path.

Comments : Meena, a tribe of bandits of Rajputana (Rajasthan), lived in





mountains and created so much fear in the region that it was difficult for traders to travel through it. In the same way, with Cupid dwelling in the elevated bosoms of the heroine, it has become difficult to follow the path of Vedas. In other words, the hearts of even religious minded persons go wavering on seeing her elevated bosoms. They make one passionate with sexual desire.

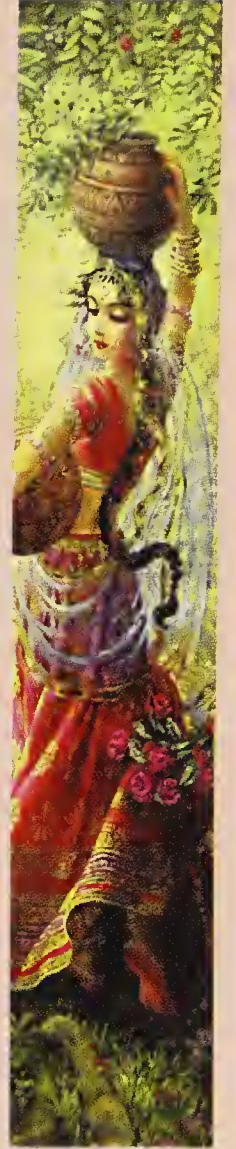
गाढ़े गाढ़े कुचनि दिलि, पिय हिय को ठहराइ।
उकसौ हैं ही तौ हिये, सबै दई उकसाइ॥ 498 ॥

In the presence of these hard elevated bosoms of your's who else can dwell in his heart? The very emergence of your bosoms over your heart has created a stir in all other women's hearts.

Comments : Here a friend cuts a joke with the heroine observing that no other woman can stay in her lover's heart after having embraced so hard and elevated bosoms as she possessed.

दुरति न कुच बिच कंचुकी, चुपरी सारी सेत।
कवि आँकनि के अर्थ लौं, प्रगट दिखाई देत॥ 499 ॥

Her bosoms are not concealed under a bodice or scented white sari now. They reveal themselves as explicitly and clearly as the words of a poet.





मई जु तन छवि बसन मिलि, बरनि सकै सु न बैन ।
आँग ओप आँगी दुरी, आँगी ओप दुरै न॥ 500 ॥

The complexion of her body has so merged with the colour of her clothes that words fail to describe its charm. Her bodice has merged in the lustre of her limbs and so her limbs i.e. bosoms cannot conceal themselves in the bodice. They seem to be bulging out of it.

Comments : The colour of the bodice is the same as that of her body. So her bodice is imperceptible and it appears as if she is wearing nothing over her bosoms. The heroine seems to have worn a skin-coloured bodice.

सौनजुही सी जगमगै, अँग अँग जोबन जोति ।
सुरंग कसुँभी कंचुकी, दुरँग देह दुति होति॥ 501 ॥

Because of radiance of blossoming youth, every limb of her is dazzling like yellow jasmine. As she wears flower-patterned red bodice, the lustre of her body becomes bi-coloured and has a semblance of prismatic colours.





उर मानिक की उरबसी, डटत घटत दृग दाग।
झलकत बाहिर कढि मनौ, पिय हिय कौ अनुराग॥ 502 ॥

She is wearing a ruby-studded chaplet on her bosoms. As she looks intently at it, the burning of her eyes is mitigated. It seems that her lover's fondness for her has come out in the form of that chaplet.

Comments : The ruby-studded chaplet was presented to her by her lover.

कर उठाय घूंघट करत, उसरति पट गुझरोट।
सुख मोटैं लूटी ललन, लखि ललना की लोट॥ 503 ॥

As she raised her hands to have her veil on, it displaced the crumpled cloth aside. The lover beheld his beloved's contours and rolls of belly and enjoyed to his fill.

लहलहाति तन तरुनई, लचि लागि लौं लफि जाइ।
लगै लाँक लोचन भरी, लोचन लेति लगाइ॥ 504 ॥

Her body is blooming with youth. It bends like a fresh elastic bamboo stick. Her waist is full of comeliness. It attracts the attention of one's eyes and





bewitches them.

लगी अनलगी सी जु कटि, करी खरी विधि छीन।
किये मनौ वाहि कसरि, कुच नितंब अति पीन॥ 505 ॥

The Creator has made her waist so slender that one cannot say whether it exists or not. It seems as if to compensate for the same he made her bosoms and derrieres very heavy and full.

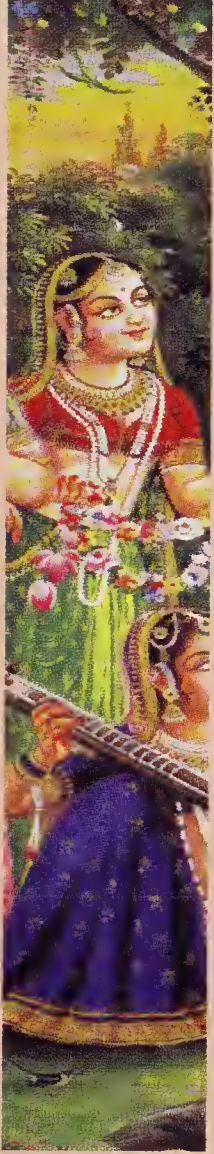
Comments : Her waist is extremely thin and her bosoms and derrieres are well maintained and powerful.

जंध जुगल लोयन निरे, करे मनौ विधि मैन।
केलि तरुन दुख दैन ये, केलि तरुन सुख दैन॥ 506 ॥

It seems that Cupid has made the pair of her thighs from pure charm. These thighs hurt the feelings of banana trees but give sheer pleasure to youngmen during sex-play.

Comments : Her thighs are full of comeliness. They are more round and smooth than the banana tree. In coition, they are a source of sheer pleasure and enjoyment for the youth.





रह्यौ ढीठ ढाढस गहै, ससिहर गयौ न सूर।
मुरयौ न मन मुरवान चुभि, भौ चूरन चपि चूर॥ 507 ॥

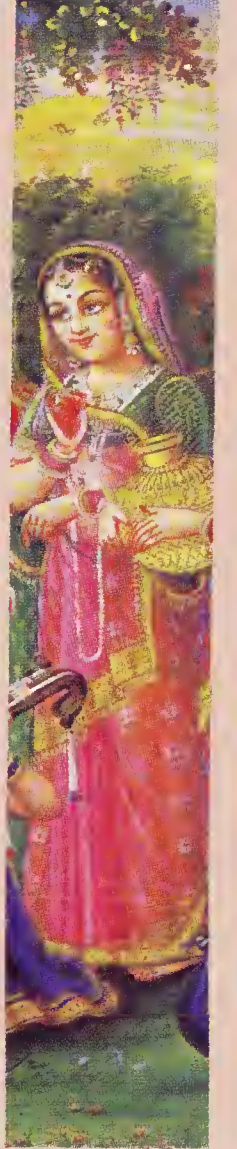
The obdurate heart held on courageously and dauntlessly like a warrior. It remained firmly pitched on her shanks, even if it might have been crushed by the load of heavy calf-braclets.

Comments : His heart is so attracted to her shanks that it does not mind being shattered into pieces by the load of braclets that adorn them.

पाय महावर देन कौं, नैन बैठी आइ।
फिरि फिरि जानि महावरी, एडी मीडति जाइ॥ 508 ॥

The barber-woman has come to apply *mahawar* to her feet. She starts kneading her heel again and again thinking it as a mahawar pill itself.

Comments : The barber-woman beholds her ruddy heel. She forgets to knead the mahawar pill and instead starts massaging her heels as if it be a mahawar pill.





कौँ हर सी एडीनि की, लाली देखि सुभाइ।
पाय महावर देन कौ, आप भई बेपाइ॥ 509 ॥

The barber-woman was bewildered when she saw *kaunhar-like* natural redness in her heels and forgot to apply mahawar to them.

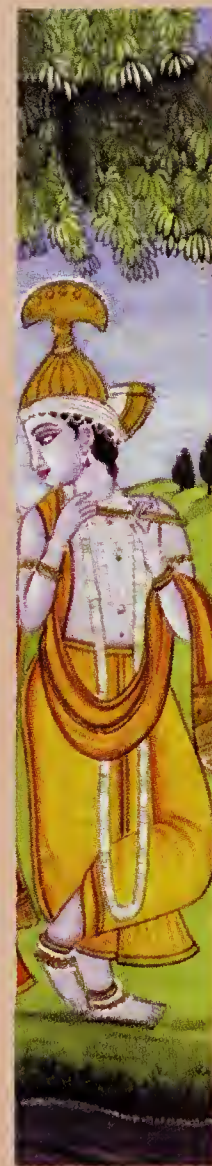
Comments : Kaunhar is a wild fruit of red colour.

किय हायल चित चाय लगि, बजि पायल तुव पाय।
पुनि सुनि मुनि मुख मधुर धुनि, क्यों न लाल ललचाय॥ 510 ॥

When the mere tinkling of your anklets has made Krishna's heart thump and throb, how much allured will he be when he listens to your sweet sonorous voice.

सोहत अंगुठा पाय के, अनवट जटित जराइ।
जीत्यौ तरिवनि दुति सु ढरि, परयौ तरनि मनु पाइ॥ 511 ॥

The jewel-studded toe-rings look so splendid as if the lustre of her soles had conquered the effulgence of the sun and he was bowing at her feet.





अरुन बरन तरुनी चरन, अँगुरी अति सुकुमार।
चुवति सरँग रँग सी मनौ, चपि विछियन के भार॥ 512 ॥

The feet of the young damsel are red. Her toes are very tender and delicate. It seems as if a ruddy dye like mahawar is oozing from them under the load of toe-rings' set.

Comments : It is the extreme limit of tenderness that they look like red dye.

पग पग मग अगमन परति, चरन अरुन दुति झूलि।
ठौर ठौर लखियत उठे, दुपहरिया सी फूलि॥ 513 ॥

As she moves forward along the path, the red radiance of the soles of her feet sways at every steps she takes. It looks as if the *Dupehria* flowers are blossoming at each and every spot. (Such is the grace of her pace.)

Comments : *Dupehria* i.e. Bandhujee is a red flower which blossoms at noon in rainy season. The shadows of her ruddy radiant feet on the earth look like





blossoming flowers.

तन भूखन अजंन दृगनि, पगनि महाउर रंग।
नहि सोभा कों साजियत, कहै ही कों अंग॥ 514 ॥

The jewels on her limbs, the collyrium in her eyes and mahawar dye on her feet do not embellish her charm any more. These beauty aids are there in name only.

Comments : Her body is naturally charming even without make-up. Her body is effulgent like gold. Her eyes are black without collyrium and her heels are ruddy without mahawar dye. These things in no way enhance her natural beauty.

मानहु विधि तन अछ छवि, स्वच्छ राखिबै काँज।
दृग पग पोंछन कौ किये, भूखन पायंदाज॥ 515 ॥

It seems that in order to keep the bright splendour of her body neat and clean, the Creator created ornaments as footdusters to cleanse the feet of eyes.

Comments : A foot duster is placed at the entrance to keep a room clean. The first glance of a looker would fall on the ornaments and then on the limbs wearing them. So the eyes will be cleansed as soon as one looks at the ornaments









and the subsequent glances will be clean and clear.

सहज सेत पचतोरिया, पहिरै अति छवि होति।
जल चादर के दीप ज्यों, जगमगाति तन जोति॥ 516 ॥

Dressed in exquisitely white 58gm thin silk sari, she looks extremely charming. The radiance of her body glitters like lamps behind a sheet of water.*

*(Sheet of water formed of a fountain waterfall)

Comments : Pachtoria is a thin silk sari having a weight of 5 tolas i.e. 58gms or 2 ounces approximately.

देखी सौ न जुही फिरति, सौनजुही से अंग।
दुति लपटनि पट, स्वेत ऊ करति बनौटी रंग॥ 517 ॥

I have seen that belle with jasmine-like limbs walking along the beds of yellow jasmine flowers. The flames of her radiance are giving a cotton-flower pale hue to her white garment.

Comments : The complexion of the young heroine is fair (i.e. yellow). She is dressed in white. Seen from a distance her complexion looks like that of a cotton flower. Again, if yellow light is thrown on a white cloth, its hue looks pale like a cotton flower.





वाहि लखै-लोयन लगै, कौन जुवति की ज्योति।
जाके तन की छाँह ढिग, जोन्ह छाँह सी होति॥ 518 ॥

One who has feasted one's eyes on her beauty cannot be attracted to the lustre of any other damsel. Placed close to the shade of her body, even the moonlight appears like shadow.

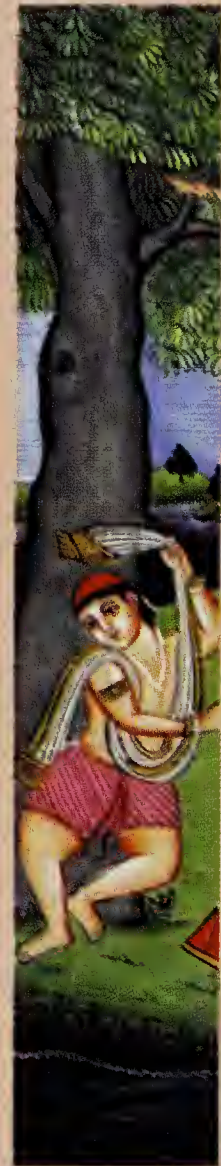
कहा कुसुम कह कौमुदी, कितिक आरसी जोति।
जाकी उजराई लखै, आँख ऊजरी होति॥ 519 ॥

Before her, what is a flower? What to speak of the moonlight? What is the shine of a mirror? -- all these seem pale before her. Mere sight of her lustrous body brightens the beholder's eye.

कहि लहि कौन सकै दुरी, सौनजुही में जाइ।
तन की सहज सुवासना, देती जो न बताइ॥ 520 ॥

Who could tell that she was hidden in the yellow jasmine, if the natural fragrance of her body would not have disclosed so.

Comments : The heroine is fair (yellow) and can hardly be recognised in a





jasmine field. Only the aroma of her body discloses her presence there.

रहि न सकयौ कस करि रह्यौ, बस करि लीनौ मार।

भेद दुसार कियो हियौ, तन दुति भेदी सार॥ 521 ॥

I tried hard to restrain myself but could not do so. Finally, the Cupid overpowered me and the radiance of her body like a piercer has drilled a hole across my heart.

कंचन तन धनि बरन बर, रह्यौ रंग मिलि रंग।

जानी जाति सुबास ही, केसर लाई अंग॥ 522 ॥

She has comely figure, goldlike effulgent body and very best of complexion. The colour of saffron has indistinguishably merged in the hue of her body. It can be known from the aroma emanating from her body only that saffron has been anointed onto her limbs

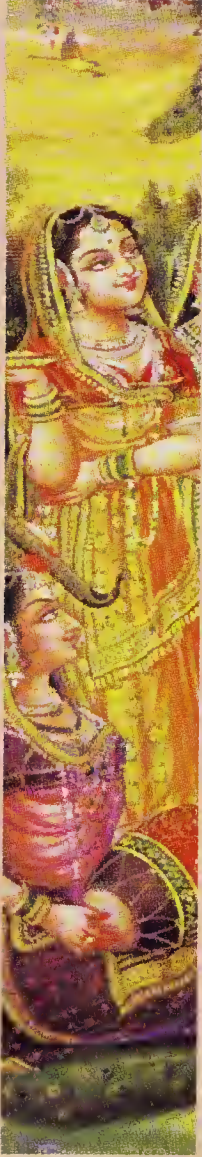
ह्वै कपूर मनिमय रही, मिलि तन दुति मुकुतालि।

छिन छिन खरी बिचछनौ, लखति छाया तिन आलि॥ 523 ॥

The pearl necklace has so merged with the lustre of her body that it looks like a straw gem (*Trinmani*). Even the wisest friend of her is under this illusion and is touching it with straws again and again.

Comments : Trinmani i.e. straw gem is a yellow stone which on being rubbed attracts straws. The friend cannot distinguish between the pearl neckless and





straw-gem. Friction generates electricity.

बाल छबीली तियन में, बैठी आप छिपाइ।

अरगट ही फानूस सी, परगट होत लिखाइ॥ 524 ॥

The young damsel is seated concealed amongst foppish women but looks apart manifesting as a chandelier.

Alternatively, The foppish damsel is seated hidden amongst the pretty women but appears distinct like a chandelier even from behind a veil.

करत मलिन आछी छबिहि, हरतु जु सहज बिकास।

अंगराग अंगनि लगै, ज्यों आरसी उसास॥ 525 ॥

Just as a whiff soils and dims a mirror, in the same way application of cosmetics to her body sullies its splendour and deprives it of its natural radiance.

Comments : She looks more resplendent without make-up.

पहिर न भूखन कनक के, कहि आवतु इहि हेत।

दर्पन के से मोरचा, देह दिखाई देत॥ 526 ॥

It comes to my mind that you should not wear golden ornaments. Your body would look like a mirror with rusty stains if you wear them on.





लीनेहू साहस सहस, कीनै जतन हजार।
लोइन लोइन सिंधु तन, पैरि न पावत पार॥ 527 ॥

I have mustered up all courage and have made a thousand attempts, yet these eyes of mine have not been able to swim across the ocean of her charming frame and gauge its expanse.

Comments : Her charm is infinite.

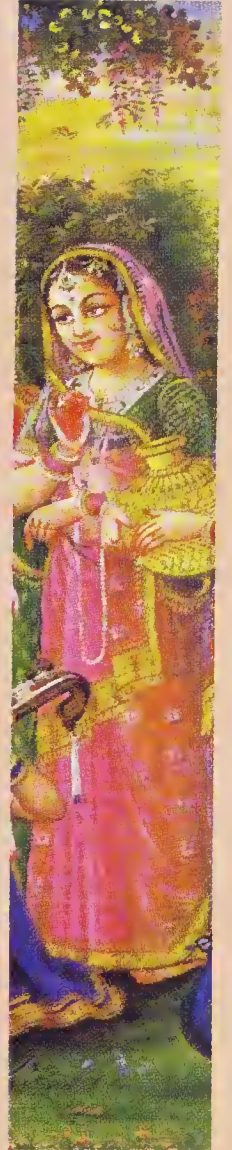
दीठि न परत समान दुति, कनक कनक से गात।
भूखन कर करकस लगत, परसि पिछाने जात॥ 528 ॥

Being equal in radiance, the gold jewellery on her gold-hued limbs is not visible. It is only by touching and feeling their hardness that one can recognise them.

Comments : Her limbs are tender and soft whereas the gold-ornaments are hard.

अंग अंग नग जगमगत, दीप सिखा सी देह।
दिया बढायेहू रहै, बड़ौ उजेरो गेह॥ 529 ॥

Every limb of hers is glittering like a gem and her body has become like the flame of a lamp. Even when all the lights are put out in the house, it still





looks fully illuminated.

अंग अंग प्रतिबिंब परि, दरपन से सब गात।
दुहरे तिहरे चौहरे, भूखन जानै जात॥ 530 ॥

Her whole body is like a mirror in which every limb of hers is reflected and the ornaments adorning her limbs look manifold (two fold, three fold , four fold).

Comments : Every limb of the heroine is like a mirror i.e. looking glass and if an object comes between two mirrors, numerous images are formed.

अंग अंग छबि की लपट, उपजति जाति अछेह।
खरी पातरीऊ तऊ, लगै भरी सी देह॥ 531 ॥

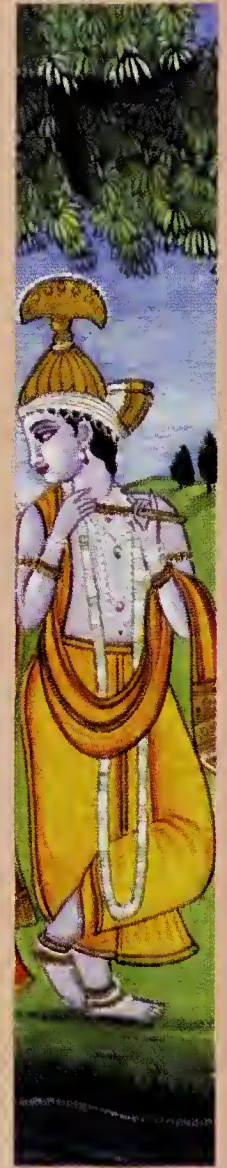
A unique spectacle of splendour sprouts from every limb of hers. Though she is slender, yet her body looks quite plump.

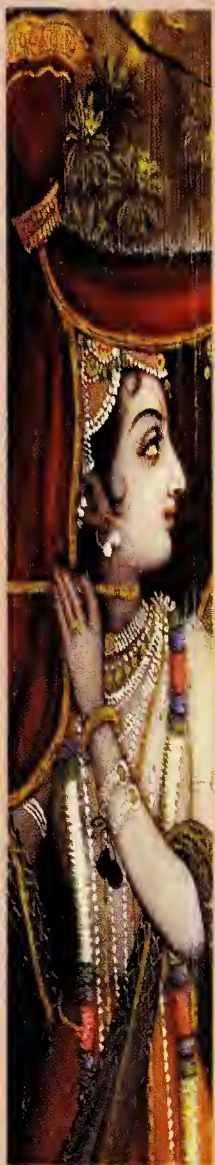
Comments : She is slender and delicate, yet with the ornaments on, she looks plump.

रंच न लखियत पहरि यों, कंचन से तन बाल।
कुंभिलानी जानी परै, उर चंपे की माल॥ 532 ॥

The garland of Champa flowers worn by the young blonde on her comely figure cannot be distiguished. It will be apparent only when it withers.

Comments : Champa flowers - magnolia flowers





त्यों त्यों प्यासेई रहत, ज्यों ज्यों पियत अघाइ।
सगुन सलौने रूप कौं, जु न चख तृखा बुझाई ॥ 533 ॥

The more the eyes drink in his beauty, the greater continues to be their thirst. The thirst for his divine and winsome (saltish) charm remains unquenched and is not satiated.

Comments : Saltish water cannot satiate one's thirst.

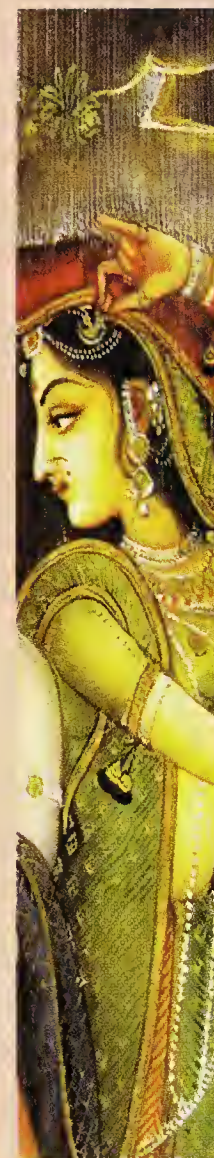
लिखनि बैठि जाकी सबिहि, गहि गहि गारब गरूर।
भये न केते जगत के, चतुर चितेरे कूर ॥ 534 ॥

How many of the world's expert, vain and skilled painters have not proved dunce time and again while striving to draw her portrait.

Comments : Many great artists took the challenge to draw her portrait time and again but could not do so correctly. The brush of the painter is inadequate to betray her beauty faithfully.

केसर कै सर क्यों सके, चंपक कितिक अनूप।
गात रूप लखि जात दुरि, जात रूप कै रूप ॥ 535 ॥

How can saffron match her? How can champa flower look unique in her presence? Compared with the radiance of her beauty, even gold looks dim and faded.





तो तन अवधि अनूप, रूप लग्यौ सब जगत कौ।
मो दृग लागे रूप, दृगनि लगी अति चटपटी॥ 536 ॥

Your body is the extremity of glory and the whole world's charm pervades therein. My eyes are infatuated and there is great restlessness in them.

भूखन भार संभारिहै, क्यों इहि तन सुकुमार।
सूधे पाय न धर परत, सौभाई कै भार॥ 537 ॥

How can her tender body bear the load of ornaments? She is unable to put her feet straight on the ground because of the overwhelming burden of her splendour.

Comments : Her feet are unsteady due to the burden of her grace. The grace of a woman lies in her bosoms and derrieres and under their load she cannot put her feet straight on the ground.

न जक धरत हरि हिय धरै, नाजुक कमला बाल।
भजत भार भयभीत ह्वै, घन चंदन बन माल॥ 538

Since the moment Krishna has clasped the delicate goddess-like tender belle to his bosom, he has become restless. He is afraid of applying even camphor





or sandal paste or wearing a garland of wild flower lest their weight should hurt her.

Second interpretation:

O Krishna, since the moment you embraced that extremely delicate young girl, she has lost her mental ease. Being afraid of the weight of camphor, sandal and garland of flower, she is running away.

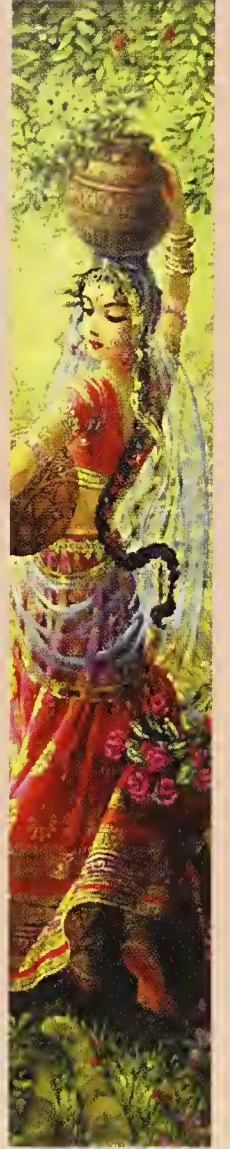
Third interpretation:

O' delicate goddess-like pretty girl, since Krishna has made you dwell in his heart, he is restless. Even camphor, sandal or garland of wild flowers do not give him any relief. You are tender and can well understand his sorrow and fear.

छाले परिबे के डरन, सकै न हाथ छुवाइ।
झझकति हियहि गुलाब के, झँवाँ झंवावति पाइ॥ 539 ॥

For fear of causing blisters to her feet, the barber's wife does not touch them even with her hands. Very hesitatingly, she uses a rose-scrubber to scrub her feet.

Comments : In this couplet, one finds a marvellous description of what can be called the extreme of tenderness. She uses a pumice made of rose flowers to scrub the feet of the heroine.





में बरजी के बार तूं, इत कित लेति करौट।
पखुरी गरै गुलाब की, परिहै गात खरौट॥ 540 ॥

I have forbidden you many a times to turn while lying lest the rose petals cause scratches on your body.

Comments : The hero and heroine were lying on the same bed with petals of rose flowers thereon. But she turned with her back towards the hero. Her friend urges her to give up feigned anger and turn toward the hero. The heroine is so tender-limbed that even a touch of rose flower petals could make scratches on her body.

ज्यों कर त्यों चुहटि चलै, ज्यौ चुहुंति त्यों नारि।
छवि सौं गति सी लै चलति, चातुर कातनहारि॥ 541 ॥

While spinning cotton roll on a spinning wheel, as she moves her hand, so does go her pinch. And as her pinch goes up, her neck also turns alongwith it. The skilled spinner is thus making graceful dancing movements.

Comments : In her spinning postures it looks as if she is dancing.

दृग थिरकौ हैं अधखुले, देह थकौं हैं ढार।
सुरत सुखित सी देखियत, दुखित गरम के भार॥ 542 ॥

About a pregnant woman- Her eyes are tremulous and half-open. Her body is





flaccid and fatigued. She is experiencing happiness that of a pleasant cohabitation but seems distressed by the burden of conception.

Comments : The pleasure of love-play and the distress of pregnancy are alike.

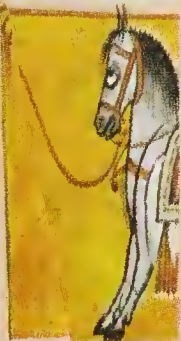
गोरी गदकारी परै, हँसत कपोलनि गाड।
कैसी लसति गँवारि यह, सुनकिरवा की आड़॥ 543 ॥

She is fair and fleshy. As she laughs, her cheeks are dimpled. How charming and graceful that rustic belle looks with the oblique spangle of wings of *sunkurwa* on her forehead.

Comments : *Sunkurwa* is a vermillion coloured insect with emerald coloured wings. Women use these sparkling green coloured wings for spangle i.e. bindi. The poet here describes the natural grace of the rustic belle.

प्रफुला हार हिये लसै, सन की बैं दीभाल।
राखति खेत खरी खरी, खरी उरोजनि बाल॥ 544 ॥

A garland of lily flowers adorns her heart and a hemp spangle is shining on her forehead. Standing there with elevated bosoms, the rustic teenaged girl is guarding the fields.





Comments : The hero is captivated by charm of the rustic damsel and feels that her beauty slays people. There is a pun in words. The use of the words *rakhati khet* is paronomastic. They mean guarding field as well as slaying people.

चमक तमक हाँसी सिसक, मसक झपट लपटानि ।
ए जिहिं रति सो रति मुकति, और मुकति अति हानि ॥ 545 ॥

The conjugal love, of which, getting startled, feigning anger, laughing, sobbing, massaging, drooping, pouncing and embracing form essential elements, is the only real bliss. All other emancipations are very harmful.

Comments : There are two schools of philosophy concerning attainment of salvation. The ascetics i.e. yogis consider meditation and power derived through it as a means to achieve emancipation or *mukti*, whereas enjoyers i.e. bhogis regard love-enjoyment and gratification of sexual desire as a way to attain the ultimate bliss. It is these activities of sex-play that give the lustful hero complete and real ecstasy. To him all other forms of emancipation are mere shadows of this bliss and on the contrary are harmful.

तनिक झूठ निसवादली, कौन बात परि जाइ ।
तिय मुख रति आरंभ की, नहिं झूठियहि मिठाइ ॥ 546 ॥

Question : "Falsehood is not relishing at all, not even slightly. Where is it not true?"





Reply : “At the start of cohabitation her false unwillingness (i.e. saying no,no) looks very sweet”

Comments : Generally, falsehood causes bitterness but her false refusal at start of cohabitation is pleasing.

जौं न जुगुति पिय मिलन की, धूर मुकुति मुह दीन।
ज्यौं लहियै संग सजन तौं, धरक नरक हूं कीन॥ 547 ॥

If salvation does not offer a way to meet the lover, hell with that salvation!
In the company of my lover, I am ready even to dwell in the hell.

कुंज भौन तज भौन कौं, चलियै नन्दकिसोर।
फूलति कली गुलाब की, चटकाहट चहुँ ओर॥ 548 ॥

O Nand Kishor, leave this bower now and depart for your house. Look, the rose buds opening up with cracking sound are blossoming all around.
Alternatively -- O Nand Kishor, leave the alcove now and move to your house. Look, the rose buds are blossoming and sparrows are chirping all around.

Comments : The hero has been dallying with the unfaithful heroine (who is another man's wife) in an arbour. They both have spent the night together. Even at dawn, the hero does not want to leave her. The heroine for fear of her husband and public opinion reminds him, whom she sarcastically calls Nandkishor, that the morning has dawned and they should leave for their homes now.





हेरी हिंडोरे गगन तैं, परी परी सी दूटि।
धरी धाय पिय बीच ही, करी खरी रस लूटि॥ 549 ॥

As she fell down from the swing like a nymph alighting from the sky, her lover rushed forward and clasped her in-between the way and enjoyed to his fill.

Comments : She fell from the swing as a nymph falls from the sky. Seeing her falling, her lover rushed forward and took her in his tight embrace in-between. He enjoyed with gay abandon before helping her to stand.

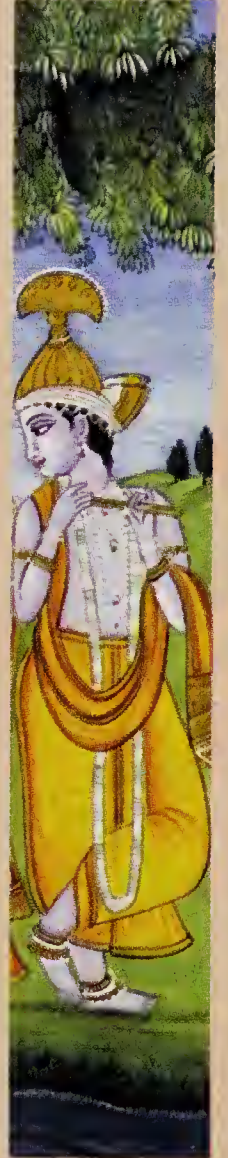
बरजे दूनी ह्वे चढै, ना सकुचै न सँकाइ।
दूटति कटि दुमची मचक, लचकि लचकि बीच जाइ॥ 550 ॥

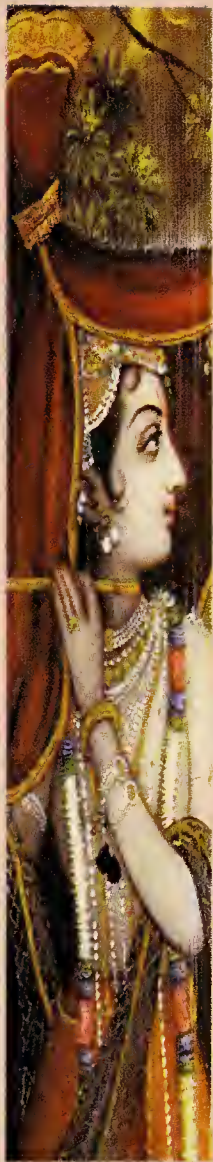
On being prohibited time and again, she doubly insists to go on to a swing. She neither hesitates nor feels scared. As she pushes forward to swing up, her waist like a thin stick seems to be breaking under the load from both sides. But she springs back and her waist is spared because of its elasticity.

Comments : Load from both sides implies the load of bosoms and derrieres.

लै चुभकी चलि जाति तित, जिन जल केलि अधीर।
कीजत केसर नीर से, तित तित के सर नीर॥ 551 ॥

She dives into the water and swims to that side where her lover is impatient for dalliance. Wherever she moves, the colour of the water looks saffron-like.





बिहँसति सकुचति सी हिये, कुच आँचर बिच बाँह।
भीजे पट घर कौं चली, न्हाय सरोबर माँह॥ 552 ॥

Laughing but feeling a bit embarrassed in her heart and putting her arms betwist her bosoms and the border of sari, she is walking to her home with wet clothes on, after having a bath in the pool.

Comments : It is a daily scene at village ponds in India. She is returning home covering her bosoms with her arms under the border of sari so as not to let the wet sari stick her bosoms.

मुख पखरि मुडहर भिजै, सीस सजल कर छवाइ।
मौरि उचै छूटनि नै, नारि सरोवर न्हाइ॥ 553 ॥

She washes her face, wets the border of her sari, touches her head with handful of water, raises the lock of hair, bends on her knees and takes a bath in the pond.

Comments : The couplet is a portrayal of relevant details of an ordinary woman's bath in a pond.

छिरके नाह नवोद दृग, कर पिचकी जल जोर।
रोचन रंग लाली भई, बिय तिय लोचन कोर॥ 554 ॥

The hero splashed and sprayed water with force from his syringe-like hand into the eyes of the newly-wed bathing there. But it is the corners of the eyes of the other women standing there, that became red like *gaurochan*.

Comments : The hero and the newly married woman are making merry in water. He is spraying water into the eyes of the newly married woman but it is the eyes of other women that have become red due to jealousy.





चलत ललित सम स्वेद कन, कलित अरुन मुख ऐन।
बन बिहार थाकी तरुनि, खरे थकाये नैन॥ 555 ॥

She was roaming in the jungle. The fine perspiration drops caused by hard work on her scarlet face made her much more charming. The young belle, though fatigued because of merry making in the forest, extremely fascinated his eyes.

Comments : Her face has become red because the perspiration has washed down her bindi.

बढ़ति निकसि कुच कौर रूचि, कढ़त गौर भुजमूल।
मन लुटगौ लोटन चढ़त, चौंटाति ऊंचे फूल॥ 556 ॥

As she was plucking flowers from a high branch standing on her tip-toe, the splendour of the corners of her bosoms came out and her fair coloured shoulder opened up. With her bodice drawn up, as the triple twirls on her belly became visible, my eyes got fixed on them and my heart was robbed.

अपने कर गहि आप हठि, हिय पहिराई लाल।
नौल सिरि औरे चढ़ी, मौल सिरि की माल॥ 557 ॥

Krishna threaded the garland with his own hands and persistently made her wear it. The garland of *maulsiri* flowers so bedecked her that it gave her a novel splendour.





जुज्यौं उझकि झाँपति बदन, झुकति बिहसि सतराइ ।
तुत्यौं गुलाल मुठी मुठी, झझकावतु पिय जाइ ॥ 558 ॥

The more she gets startled, covers her face, bends, laughs, and fumes, the more he scares her by throwing a false handful of gulal.

Comments : Gulal is red powder (carmine) which the Hindus apply and throw at each other during the Holi Festival. Holi is a Hindu festival of merry making in which people throw coloured powder and water on one another. It is celebrated in early March every year. The lover here does not actually throw Gulal at her. He does only the acting of taking and throwing a handful of gulal at her to scare her.

पीठ दिय ही नैक मुरि, कर घूँघट पट टारि ।
भरि गुलाल की मूँठि सौ, गई मूँठि सी मारि ॥ 559 ॥

She was standing there with her back towards me. She turned a bit, moved her veil slightly, threw a handful of gulal on me and went away leaving me bewitched and hypnotised.

Comments : As she threw a handful of gulal on the hero, it acted as magic incantation and gripped his heart. In Hindi *moonthi maarna* is an idiom meaning performing an act of black magic or Tantra art to charm a person into submission.





दियौ जु पिय लखि चखनि मैं, खेलत फागु खियाल ।
बाढ़तहू अति पीर सु न, काढ़त बनत गुलाल ॥ 560 ॥

While revelling during the Holi festival, the lover threw gulal in his beloved's eyes. Despite a severe and intense pain, she does not draw it out (considering it as a gift of lover).

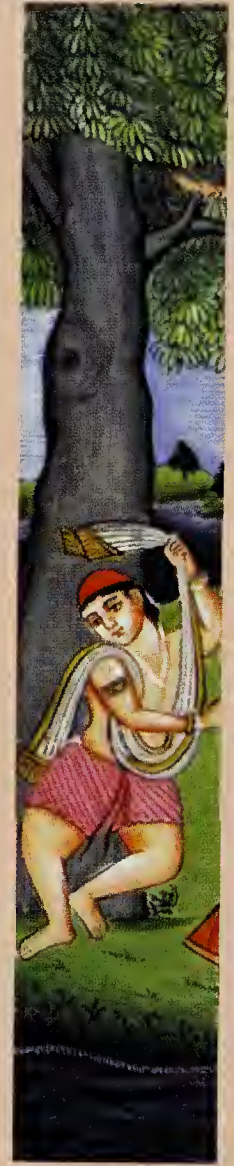
Comments : It is rather natural that the objects offered by the lover excite sentiments of love.

छुटत मुठी सँगही छुटी, लोक लाज कुल चाल ।
लगै दुहुनि इक संग ही, चलि चित नैन गुलाल ॥ 561 ॥

As they threw handfuls of gulal on each other, with it was gone their all modesty and tradition. Gulal got imbedded simultaneously in the tremulous eyes as well as in the hearts of both.

गिरै कंपि कछु कछु रहै, कर पसीजि झपटाइ ।
झारत मुठी गुलाल की, छुटत झुठी है जाइ ॥ 562 ॥

While revelling in the Holi festival, some of the gulal falls down due to trembling, some of it becomes wet with perspiration and sticks to the hand. In the end as they throw handfuls of Gulal on each other, their closed hands prove false as their hands have no gulal to play with.



ज्यों ज्यों पट झटकति हठति, हँसति नचावति नैन।
त्यों त्यों निपट उदारहू, फागुआ देत बनै न॥ 563 ॥

As she shakes off her clothes, shows signs of obstinacy, laughs and makes coquettish gestures with her eyes, the lover, inspite of being absolutely generous, forgets to offer *Phagua* to her. (So bewitched he is.)

Comments : *Phagua* is a reward which is offered to a dancer for her gestures and postures at the time of Holi festival. He desists from offering *Phagua* to her lest she stops making gestures and postures.

रस भिजये दोऊ दुहुनि, तऊ ठिक रहै टरैं न।
छवि सौं छिरकत प्रेम रंग, भर पिचकारी नैन॥ 564 ॥

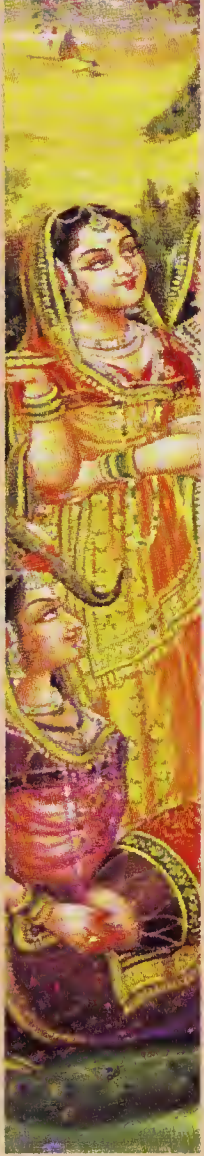
Both are drenched in each other's love. They are still standing there and do not move a bit. They are spraying the colour of love on each other winsomely from the syringes of their eyes.

छकि रसाल सौरभ सने, मधुर माधरी गंध।
ठौर ठौर झौरत झंपत, भौर झौर मधु अंध॥ 565 ॥

The spring

Satiated with the fragrance of mango sprout and soaked in the sweet smell of madhuri creeper, the swarms of honey intoxicated black bees (honey-bees) are hovering and buzzing here and there.





दिस दिस कुसमित देखिये, उपबन बिपिन समाज ।
मनहु वियोगिनि कौं कियै, सर पंजर ऋतुराज ॥ 566 ॥

In whatever direction one may see, one finds flocks of groves and woods blossoming. It seems as if the king of seasons, the Spring has built an arrow-cage for those separated from their loved ones.

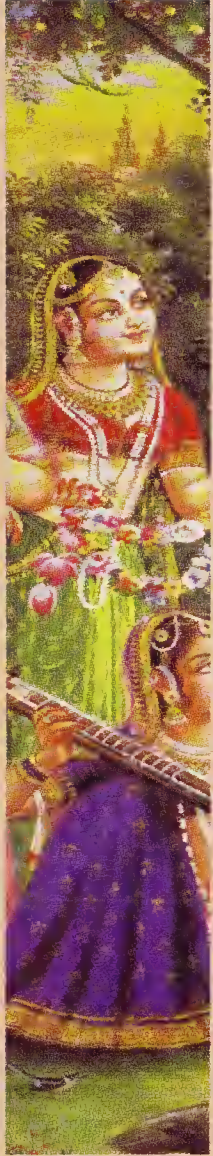
Comments : In old days, the kings used arrow-cages to punish the offenders and criminals. They were caged in these arrow frames. Whenever the culprits tried to turn in a direction, they had to suffer the piercing of nails. In the same way these blossoming groves and woods, particularly in the spring season, are like arrow-cages to torment them. Again in the spring season, there is an excessive excitement of sex instinct and those separated from their lovers are suffering a terrible torture. Spring is called *Rituraj* i.e. the king of seasons.

फिरि घर कौं नूतन पथिक, चलै चकित चित भागि ।
फूल्यौ देखि पलास बन, समुहैं समुझि दवांगि ॥ 567 ॥

The new inexperienced travellers saw Plash woods blossoming and thought as if it was a jungle fire. Astounded in their hearts they rushed back to their homes.

Comments : Plash wood i.e. forest of butea frondosa trees. According to a superstition, seeing burning fire on the way of journey is considered an ill omen. In the spring season the red plash flowers blossom all around.





नाहिन ये पावक प्रबल, लुऐं चलित चहुँ पास।
मानौ बिरह बसंत के, ग्रीसम लेति उसास॥ 568 ॥

The Summer

Neither this is fierce fire, nor these are the hot winds that are blowing all around. It seems that the beloved Summer is heaving longdrawn breaths due to her separation from her lover Spring.

Comments : Spring precedes summer and is called *Ritu Raj* i.e. king among seasons.

कहलाने एकत रहत, अहि मयूर मृग बाघ।
जगत तपोवन सौ कियौ, दीरघ दाघ निदाघ॥ 569 ॥

Distressed by the extreme heat, the snake and the pea-cock, the deer and the tiger are living together. It seems that the terrible heat of the summer has turned the world into a forest sanctified by austerities i.e. forest of ascetics and hermits.

Comments : By their nature, the snake and peacock, the ferocious tiger and meek deer are inimical to each other. But due to terrific heat of the summer, they are sitting together under the shade of the same tree forgetting their antagonism. The forest seems to have become Tapovan i.e. abode of ascetics.





बैठि रही अति सघन बन, पैठि सदन तन माहिं।
देखि दुपहरी जैठ की, छाँहौ चाहति छाँहि॥ 570 ॥

At noon in the month of Jeth (May - June), even shade is asking for the shelter. Either it is resting in the dense forest or it has entered the house and sitting behind the walls.

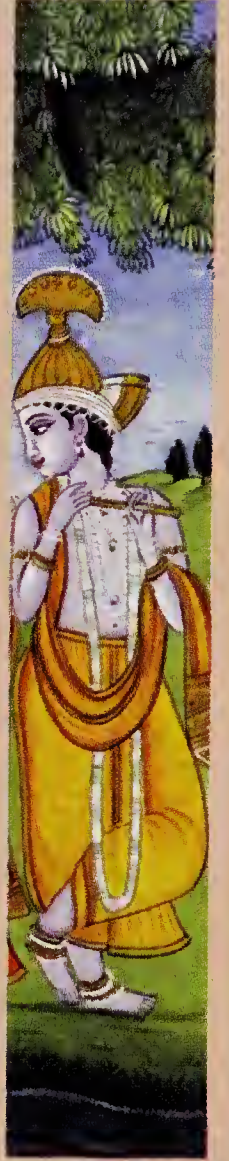
Comments : At noon in the month of Jeth (May - June), there is usually no shade. Due to the sun shining over the head, the shade is not found under the trees or outside the walls of the house. The shade shrinks so much so that it seems to have entered the trunk of the tree.

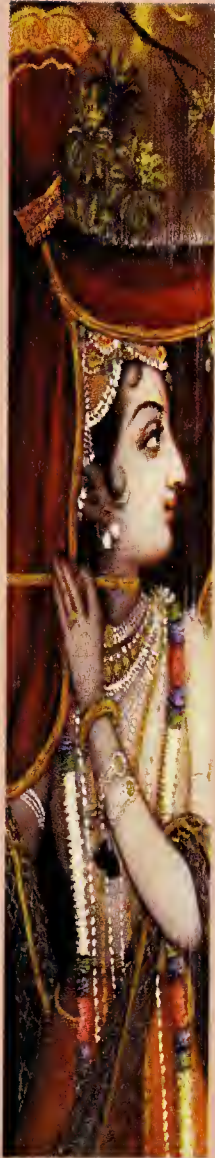
पावस घन अंधियारि में, रहयौ भेद नहिं आन।
राति द्यौस जान्यौ परै, लखि चकई चकवान॥ 571 ॥

The rainy season

In the pitch dark of monsoon clouds, nothing remains differentiable on the earth. It is by seeing or listening to *chakvi* and *chakva* that one can distinguish the night from the day.

Comments : It is said that *chakva* and *chakvi* (ruddy gander and ruddy goose) are together during the day but they separate from each other at night. They keep silent during the day but make a strange sound at night. It is also said that *chakva* and *chakvi* are not found in rainy season.





तिय तरसौं हैं चित किये, करि सरसौं हैं नेह।
धर परसौं है है रहे, कर बरसौं हैं मेह॥ 572 ॥

The clouds have filled the hearts of young women with tender sentiments of love and made them pine for it. The rain is falling incessantly almost kissing the earth.

Comments : The earth was pining for rains and clouds are almost touching the earth and raining incessantly. The cloud (lover) looks like kissing the earth (the beloved) and quenching her thirst.

कुढंग कोप तजि रंगरलि, करति जुवति जग जोइ।
पावस बात न गूढ़ यह, बूढ़निहूं रंग होइ॥ 573 ॥

O Friend, give up this odd anger. All the women of this world are making merry and enjoying the season with gay abandon. It is no secret that in the rainy season even the old come into the mood for love and become colourful and playful.

Alternatively, in the rainy season even velvety lady-flies take on red colour.

Comments : In the rainy season, sex urge is strong even in case of the old. Not only in human beings, even in insects, birds and animals there is a great desire to have pleasure of conjugal love in this period of time.





हठ न हठीली कर सकै, इहि पावस ऋतु पाइ।
आन गांठि घटि जाय त्यों, मान गांठि छुटि जाइ ॥ 574 ॥

In this season of rains, even the most obdurate lady cannot remain stubborn for long. Whereas all other knots are tightened in this season, the knots of feigned anger, vanity and obstinacy become loose.

Comments : The knots of hemp and cotton yarn become tight due to wetness.

वेई चिरजीवी अमर, निधरक फिरौ कहाइ।
छिन बिछुरे जिन की न इहि, पावस आयु सिराइ ॥ 574 ॥

In the rainy season, only those who do not die and manage to remain alive even after moment's separation from their beloved can in fact be called immortals or achievers of longevity. Only they should wander dauntlessly.

Comments : In the rainy season, even a moment's separation is killing and those who can bear it are immortals like gods. In fact, blessed are those who are not separated from their loved ones even for a moment during the rainy season.





अब तज नाम उपाय कौ, आयौ सावन मास।

खेल न रहिवौ खेम सौं, कैम कुसुम की बास॥ 576 ॥

Now give up your feigned anger. The month of Sawan (July-August) has commenced and it is not easy to be safe and remain well in the presence Kadamb flowers. There is no other alternative too.

Alternatively, A go-between tells the hero: "Think not of any other way to call her now. The month of Sawan has arrived. She would not be able to bear the aphrodisiac fragrance of the Kadamb flowers and will herself come to you."

घन घेरौ छुटिगौ हरखि, चली चहूँ दिस राह।

किय सुचैनौ आय जग, सरद सूर नरनाह॥ 577 ॥

The autumn

The corden of clouds is gone. The travellers are delighted and have started coming from all directions. The great warrior king of Autumn has arrived and has maintained law and peace all around.

Comments : With the advent of Autumn, the sky is cloudless. The golden rays of the sun scattering all around have delighted the hearts of all. Like a good king, the autumn ends the disorder that prevailed during the rains.





अरुन सरारुह कर चरन, दृग खंजन मुख चंद।
समै आय सुदरि सरद, काहि न करै अनंद॥ 578 ॥

The poet here likens autumn to a beautiful young woman and red lotus flowers are her hands and feet. Wagtails are her eyes and the moon is her face. Who would not be delighted at the blossoming of this young woman called 'autumn'.

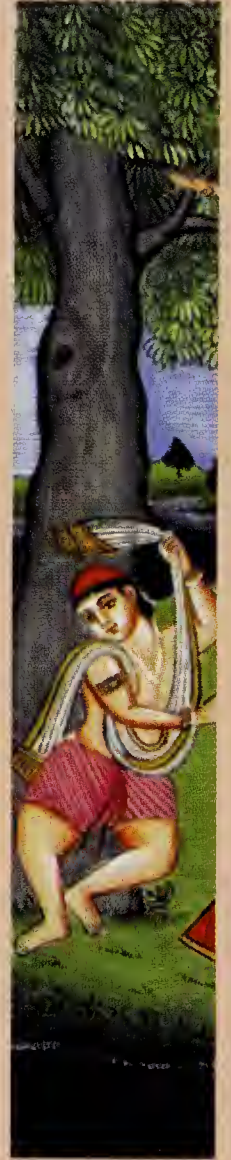
Comments : Here autumn has been personified as a beautiful damsel. The lotus flowers, wagtails and the moon are different limbs of autumn?

ज्यों ज्यों बढ़ति बिभावरी, त्यों त्यों बढ़तु अनंत।
ओक ओक सब लोक सुख, कोक सोक हेमंत॥ 579 ॥

Hemant - the first half of winter

- *In Hemant Ritu*, (in Hemant season) as the nights grow longer, so increases infinitely the pleasure of all in every home and sorrow of *chakva* and *chakvi*.

Comments : In the first half of winter i.e. in Hemant, the nights are longer. During long nights, the heroes and heroines enjoy conjugal love to their fill. Whereas the ruddy gander and goose have to suffer pangs of separation for longer duration and their sorrow knows no bounds. *Chakva* and *Chakvi* remain together during the daytime but are separate at night.



मिलि बिरहत बिछरत मरत, दंपति अति रस लीन ।
नूतन विधि हेमंत की, जगत जुराफा कीन ॥ 580 ॥

They roam together and make merry. They feel like dying on being separated. The couple is grossly absorbed in love. Look! Such is the new way of Hemant that the couples of the whole world look like Jurafas.

Comments : Jurafa is an Iranian bird having colour like that of a spotted panther and feet like those of a cow. It is said that the Jurafa pair roam together with delight but die when they are separated. In this part of the world, cranes have perhaps the same quality of love. Again in winter, people start wearing shawls, quilts, broad cloth, tunics of different colours and the whole world looks like spotted jurafa.

कियौ सबै जग काम बस, जीते जिते अजेइ ।
कुसुम सरहि सर धनख कर, अगहन गहन न देइ ॥ 581 ॥

Agahan (December)

The cold of *Agahan* has brought the entire world under the spell of sexual love. It has conquered all those who were invincible. It does not permit Cupid even to touch the bow and the arrow.

Comments : *Agahan* - the ninth month of Hindu Calendar corresponding to December. In Hemant, people are tormented by sex even without the efforts of Cupid. The sex desire is created automatically.





आवत जात न जानिये, तजि तेजहिं सियरान।
घरहि जमाई लौं घट्यौ, खरौ पूस दिनमान॥ 582 ॥

Posh (December-January)

Like the prestige of a son-in-law living with and depending on his in-laws, the length of the day of Posh has also lessened. One does not know when it dawns and when it ends. It has lost its earlier effulgence and has become cold.

Comments : The days of Posh are shorter. They diminish like the prestige of a son-in-law living in the home of his inlaws. He is not accorded even the cordiality due to him.

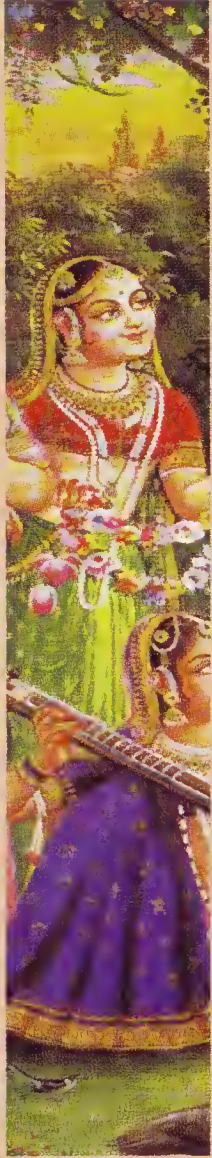
तपन तेज तप तातपन, तूल तुलाई माह।
सिसिर सीत क्यों हूँ न घटै, बिन लपटै तिय नाह॥ 583 ॥

Shishir - colder half of winter

The severe cold of *Shishir* is not alleviated either by sun-shine or heat of fire or thick cotton quilt. It cannot be mitigated unless one embraces the beloved.

Comments : What is required to mitigate the bitter winter cold is the warm embrace of the sweet-heart.





लगति सुभग सीतल किरन, निसि दिन सुख अवगाहि ।
माह ससी भ्रम सूर त्यों, रहति चकोरी चाहि ॥ 584 ॥

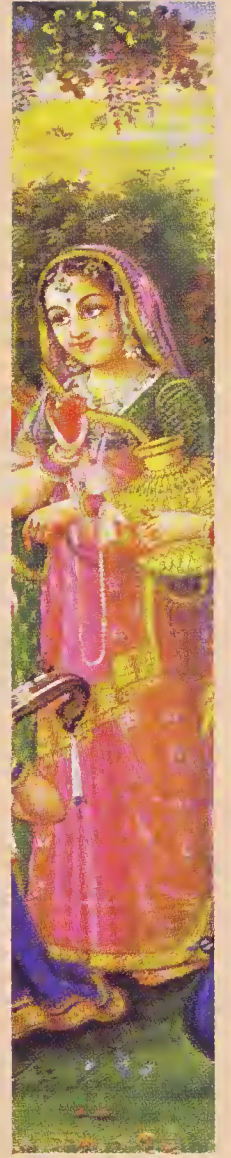
In the month of Magh (January -February), the rays of the sun are lovely and cool and one gets pleasure of night during the day. Even *chakori* looks intently at the sun under the illusion of the moon.

Comments : Chakori - the red legged she-partridge. The sun rays in the month of Magh (January - February) are cool and pleasing like the beams of the moon at night. Chakori is looking at the sun thinking it as moon. It is said the Chakori remains gazing at the moon throughout the night.

रहि न सकी सब जगत में, सिसिर सीत के त्रास ।
गरमि भाज गढ़वै भई, तिय कुच अचल मवास ॥ 585 ॥

Terrified by the severe winter cold, the warmth could not find a shelter in the whole world. It retreated and settled down in the safe and impenetrable fortress of her bosoms. (In other words, it made the impregnable fortress of lady's bosoms as its dwelling.)

Comments : In winter season, warmth is found in the embrace of the women and nowhere else.





रुनित भृंग घंटावली, झरत दान मधु नीर।
मंद मंद आवत चल्यौ, कुंजर कुंज समीर॥ 586 ॥

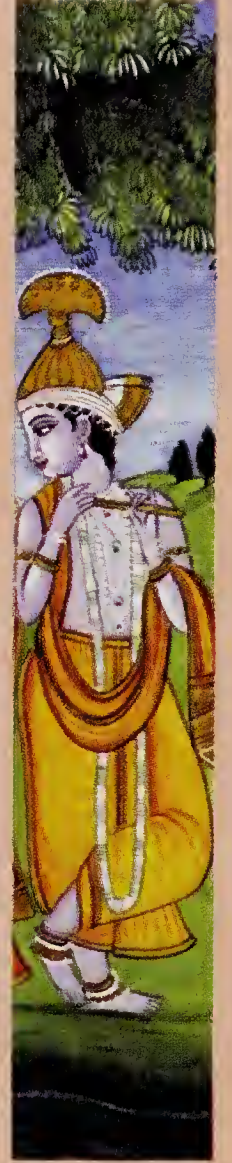
The breeze

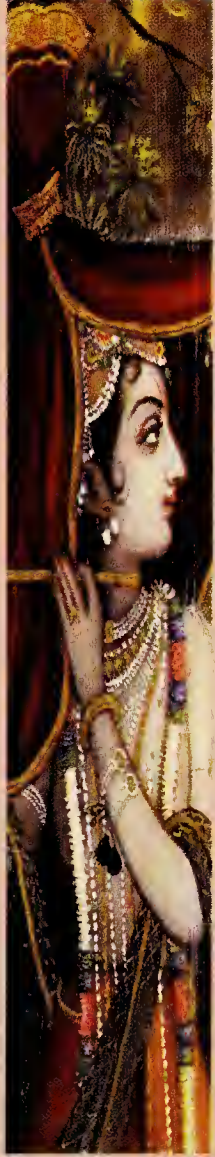
The buzzing black bees form a row of ringing bells. The honey-juice oozing from fragrant flowers is the elephant intoxicant. The grove-breeze, like an elephant, is moving slowly and gently.

रुक्मौ साँकरै कुंज मग, करतु झाँझ झुकरात।
मंद मंद मारुत तुरंग, खूंदत आवत जात॥ 587 ॥

Stopping on the pathway to the grove, bowing and jogging, the gentle slow wind is coming trampling the earth and pricking up the dust like a horse.

Comments : Here the poet compares the wind to a horse. Just as a horse while moving through stops on a narrow pathway, makes a rattling sound, bends, sways the body in gait, tramples the earth and pricks up the dust, the wind is also doing likewise.





चुवतु स्वेद मकरंद कन, तरु तरु तर बिरमाय।
आवतु दच्छिन देस तें, थक्यौ बटोही बाय॥ 588 ॥

The wind like a tired traveller is coming from the south, taking rest under every tree and dropping fragrant grains (honey drops) on the way like drops of perspiration.

Comments : The wind is blowing, causing a quiver in the trees and scattering pollen of flowers.

रहयौ रुक्यौ क्यौंहूं सु चलि, आधिक राति पधारि।
हरतु ताप सब द्यौस कौ, उर लगि यार बयारि॥ 589 ॥

He somehow remained stayed during the day but moved and arrived here at midnight. The beloved breeze clasped me to his bosom and carried away the heat of the whole body.

A Riddle in the form of a couplet

Alternatively, Heroine to a friend: “He did not move during the day but arrived at about midnight. He took me into his embrace and relieved me of the agony of the whole day.”

Friend: “Who, Your lover?”

Heroine: “No, the breeze.”

Comments : In the summer season, the cool breeze blows around about midnight. Here the poet gives a description of the cool breeze that blows in the desert region at midnight. The couplet has special significance because it presents a riddle in the form of a short couplet.





लपटी पुहुप पराग पट, सनी स्वेद मकरंद।
आवति नारि नबोड़ लौं, सुखद बायु गति मंद॥ 590 ॥

The pleasing breeze like a young bride, clad in fine garment of flowers' pollen and perspiring wet with the honey drops of flowers, is moving gently and gracefully. In other words, the gentle breeze like a young bride is besmeared with the fragrance of flowers.

Comments : It is expected of a newly wed beautiful woman to move slowly and walk gently with grace. The slow moving and sweating heroine looks pleasing to eyes like gentle aromatic air.

चटक न छाँडत घटत हू, सज्जन नेह गंभीर।
फीको परै न बर घटै, रँग्यौ चोल रँग चीर॥ 591 ॥

A gentleman

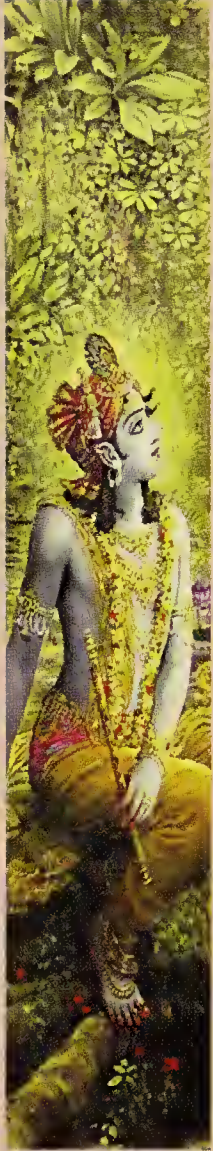
The love of a virtuous man is so sincere and deep that it does not give up its sparkle even when it is diminished. Just as the colour of a cloth dyed in madder does not fade even when it is torn.

Comments : The love of a good person is everlasting and permanent.









न ये बिस सियै अति नये, दुरजन दुसह सुभाव।
आँटे पर प्राननि हरत, काँटे लौं लगि पांव॥ 592 ॥

A wicked person

O Friend, do not trust even the humblest of the rogues. They take life out of you whenever they get a chance and are troublesome like a thorn running into feet.

जेती संपत्ति कृपन कै, तेती तूमत जोर।
बढ़त जात ज्यों ज्यों उरज, त्यों त्यों होत कठोर॥ 593 ॥

A miserly person

Do not amass so much wealth as a miserly person does. As the bosoms of young beauty develop more, they become firm and hard.

Comments : The more wealth a miser amasses, the more niggardly he becomes.





नीच हिये हुलसे रहैं, गहै गेंद के पोत।
ज्यों ज्यों माथे मारिये, त्यों त्यों ऊंचे होत॥ 595 ॥

A mean fellow

A mean person feels delighted even on being insulted and disgraced time and again and has got attributes of a ball. The harder it is struck on its head, the higher it rises.

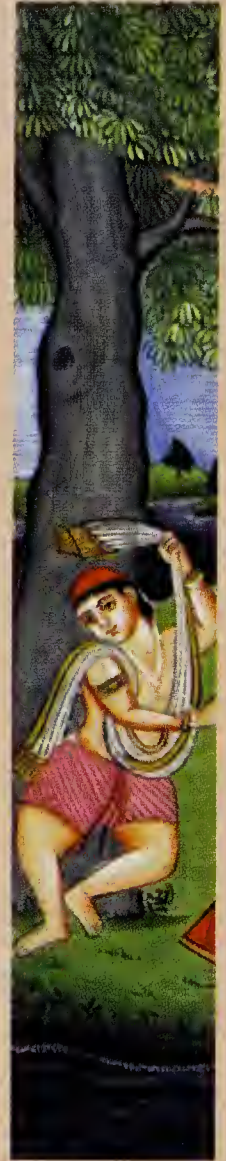
कोटि जतन कोऊ करै, परै न प्रकृतिहिं बीच।
नल बल जल ऊंचे चढ़ै, अंत नीच कौ नीच॥ 595 ॥

However hard one may try, one's nature does not change. The force-pump may make the water rise but it comes down in the end. In the same way a mean person remains mean and does not give up his meanness.

गढ़ रचना बरुनी अलक, चितवन भौंह कमान।
आघु बँकाई ही बढै, तरुनि तुरंगम तान॥ 596 ॥

The foppish youth (the affectedly fashionable)

The glory of the structure of the fort, eyelashes, curls, looks, eyebrows and bows and that of the young woman, horse and the tune, lies in and increases with their curvature and slant.





तंत्री नाद कबित्त रस, सरस राग रति रंग।
अनबूढ़े बूढ़े तरे, जे बूढ़े सब अंग॥ 597 ॥

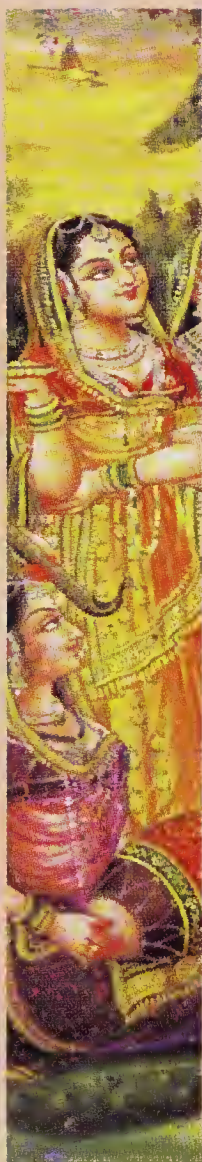
Those who are not immersed in the sonorous sound of Veena (or Been), in the aesthetic pleasure of poetry, in the melodious melody and in the tender sentiments of love are doomed in this ocean of worldly life but those who get completely immersed in these, they swim across the ocean of mundane existence and achieve ultimate bliss.

Comments : Veena - an Indian musical stringed instrument. The poet here urges the reader to get them fully absorbed in various fine arts and relish and appreciate instrumental music, poetry, literature, vocal music and tender sentiments of love. They should acquire a mastery over them. Only then they can find real happiness and pleasure. The poet has an abiding faith in the efficacy of these arts and their ecstatic and blissful effects.

संपत्ति केस सुदेस नर, नवनि दुहुनि इक बानि।
विभौ सतर कुच नीच नर, नरम बिभौ की हानि॥ 598 ॥

The hair and the virtuous have the same temperament. Both are humble in time of their prosperity. But bosoms and mean persons become hard and conceited in time of their grandeur but become meek and humble only when their grandeur is lost.





कैसे छोटे नरनि तैं, सरत बड़नि के काम।
मढ़यौ दमामा जात क्यों, लै चूहे के चाम॥ 599 ॥

How can mean persons accomplish the tasks of great men. Tell me, how can a kettle drum be mounted with the small skin of a rat.

Comments : Kettle drum is a tymbel which is carried and played on on an elephant or a camel.

ओछै बड़े न ह्वै सकैं, लगि सतरौहैं बैन।
दीरघ हौं हि न नैकहूँ, फारि निहारे नैन॥ 600 ॥

The shallow-minded persons cannot become great howsoever affectedly they may talk. Just as beholding with wide open eyes cannot make them large even slightly. In some texts, the word गैन (*gain*) meaning the sky has been used in place of the word बैन (*bain*). In that case the interpretation is that mean persons cannot become great even though they may reach the sky i.e. however prosperous they may become.

Comments : The beauty of eyes lies in their largeness. If one has small eyes, even seeing things with wide open eyes will not increase their size. Likewise man cannot become great by putting on airs. Greatness depends on ones' virtues and merits.





प्यासे दुपहर जेठ के, थकैँ सबै जल सोधि।
मरुधर पाय मतीर हू, मारु कहत पयोधि॥ 601 ॥

Feeling thirsty at noon in the month of Jeth, the travellers went in search of water and got tired. Finding a water-melon in the desert land, they told the residents of Marwar that their land was ocean of milk.

Comments : Jeth (May- June): Marwar - a region of Rajasthan in India. There is acute shortage of water in this desert land. But it is in this sandy land that water melons grow in abundance.

बिरवम विखादित की तृखा, जिए मतीरनि सोधि।
अमित अपार अगाध जल, मारौ मूड पयोधि॥ 602 ॥

In the burning hot month of Jeth when the Sun is in the Taurus, if one finds out in the desert a water-melon to quench one's thirst, then, Hell with the immeasurable boundless unfathomable water of milk-ocean.

Comments : Sometimes small things which meet your emergency needs are more important and fruitful than the big things which are useless and meaningless. One should thank one's stars if one can find and get that which is scarce at a place.





अति अगाध अति औथरो, नदी कूप सर बाय।
सो ताकौ सागर जहाँ, जाकी प्यास बुझाय॥ 603 ॥

The water of river, well, pond or *bawali* may be unfathomable or very shallow. That which quenches one's thirst is like an ocean to one.

Comments : Bawali- a well provided with flight of stairs leading down to it.

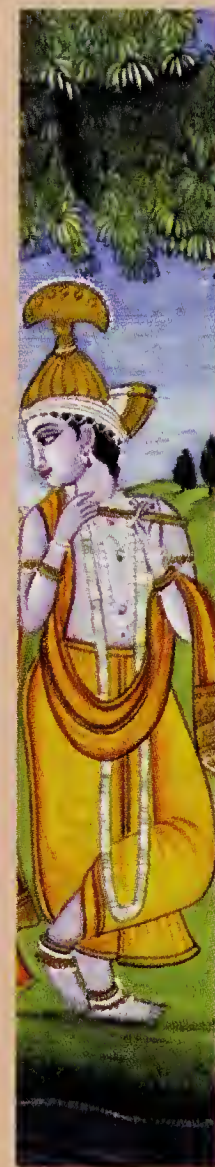
मीत न नीति गलीत है, जो धरिये धन जोरि।
खाये खरचे जौ जुरै, तौ जोरिये करोरि॥ 604 ॥

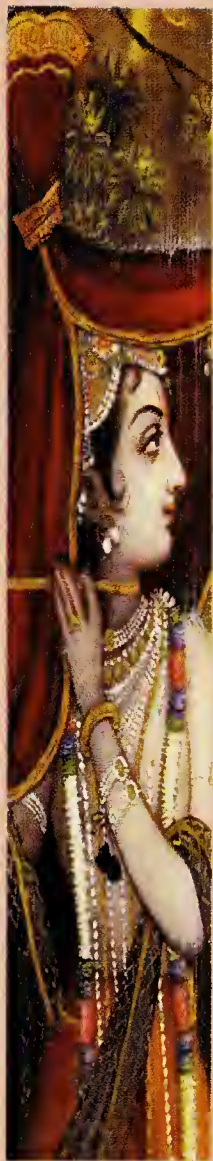
O Friend, it is not wise to live miserably and amass huge wealth. However, if you can save after meeting your necessary expenses, then amass crores.

Comments : The tendency to amass wealth at the cost of health and good living is a bad policy.

दुसह दुराज प्रजानि कौं, क्यों न करै अति दंद।
अधिक अंधेरौ जग करत, मिलि मावस रवि चंद॥ 605 ॥

The Diarchy is unbearable for the people. Then why should not be there trouble and conflicts? The sun in conjunction with the moon on the day of *Amavasya* causes greater darkness in the universe.





Comments : Amavasya - the last day of dark half of the month. The suffering inflicted on people by the dual rule is intolerable. Then why should not people raise a banner of revolt? The reference is, perhaps, to the rule of the Moghals and the Rajputs. On the day of Amavasya, the sun and the moon are said to be in the same zodiac sign. On that night, there is pitch darkness all around.

घर घर डोलत दीन हूँ, जन जन जाचत जाई ।
दिये लोभ चसमा चखनि, लघु पुनि बडौ लखाइ ॥ 606 ॥

O My heart, posing as a destitute, you are moving about from house to house and with a look of entreaty begging from each and sundry. With glasses of greed on your eyes, even a small man looks big to you.

बसै बुराई जासु तन, ताही कौ सनमान ।
भलौ भलौ कहि छोड़िये, छोटे ग्रह जपदान ॥ 607 ॥

Those who are wicked at heart are respected and honoured in this world. It is only the small planets to placate whom prayers are made and alms given. The good planets are left untended and uncared for as they are good and cause no evil.





कहैं इहै श्रुति सुमृति, सो यहै सयाने लोग।
तीन दबावत निसँकही, राजा पातक रोग॥ 608 ॥

All the Vedas, the books of theology and the learned men are of the same opinion that these three viz. the ruler, the vice and the sickness oppress only the weak.

इक भीजे चहलै परे, बूडै बहै हजार।
किते न अवगुन जग करत, नै बै चढ़ती बार॥ 609 ॥

When the river of age is flooded, someone gets drenched. Some fall into a morass. Thousands are drowned and thousands are swept away. One does not know in how many bad deeds man indulges in its flow.

Comments : The effect of youth is that some indulge in enjoyment of love, some are engrossed in it and many are ruined.

गुनी गुनी सब कोउ कहत, निगुनी गुनी न होत।
सुन्यौ कहूँ तरु अर्क तैं, अर्क समान उदोत॥ 610 ॥

On acquiring praise or being called meritorious by all and sundry, a person, devoid of any merit, does not become great and virtuous. Has someone heard anywhere that the tree of swallow wart has the same radiance as is possessed by the sun?

Comments : The word *Ark* is used both for the swallow wart and the Sun. A tree of swallow wart cannot acquire the radiance of the sun by having the same name.





संगति सुमति न पावही, परे कुमति के धंध।
राखै मेल कपूर में, हींग न होई सुगंध॥ 611 ॥

One who is engaged in practices of imprudence cannot acquire the right way of thinking even in the company of virtuous. Asafoetida even placed with camphor cannot acquire sweet smell.

Comments : This is a popular saying that a wicked person can reform himself by keeping the company of the pious. The poet does not seem to believe it. According to him good company has no effect on one who is entangled in the wickedness.

सबै हँसत करताल दै, नागरता के नाँव।
गयौ गरब गुन कौ सबै, बसे गँवारे गाँव॥ 612 ॥

Here, all mock and deride the wisdom and urbanity. By dwelling in the village of rustics, all the pride of merit and notion of self virtuosity of the learned and the erudite vanish.

Comments : The merit and scholarship of a person can be appreciated only by the erudite and proficient and not by rustics. They only ridicule and clap. This might be the self-experience of the poet himself before he found an expert connoisseur.





सोहत संग समान सौं, यहै कहैं सब लोग।
पान पीक ओठनि बनी, नैननि काजर जोग॥ 913 ॥

It is a popular saying that it is the company amongst equals that looks graceful. For example, the betel spittle is meant exclusively for the lips whereas collyrium befits eyes only.

Comments : Both the betel spittle and lips are red, collyrium and eyes are black.

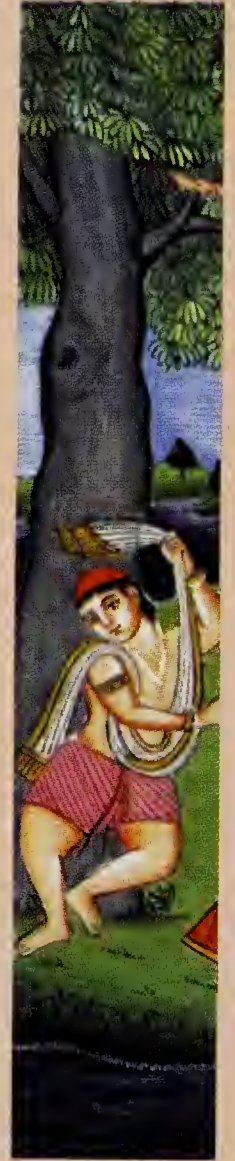
जो सिर धरि महिमा मही, लहियत राजा राउ।
प्रगटत जड़ता आपनी, मुकुट सु पहिरत पाउ॥ 614 ॥

The kings and chieftains wear coronets on their heads and are respected on this earth. One who wears coronet on feet betrays one's own stupidity only.

Comments : This couplet might be an expression of poet's inner anguish caused by non-appreciation of his poetry by the dry and prosaic in his early days.

अरे परेखौ को करै, तुही बिलोकि बिचार।
किहि नर किहि सर राखियौ, खरे बदे पर पार॥ 615 ॥

“O’ heart, who rues or scrutinizes? You, yourself, ponder over it. Has any man or a tank has ever kept up the traditions of one's limits on being grown big?”





Comments : It is difficult to find a man, who on having become great, has not transgressed the long cherished traditions, conventions and standards of conduct.

बुरौ बुराई जौ तजै, तौ मन खरौ सकात ।
ज्यौं निकलंक मयंक लखि, गने लोक उत्तपात ॥ 616 ॥

When a wicked person abandons the evil, one is certainly terrified and frightened, just as on seeing a spotless moon, people apprehend trouble or some disturbance on the earth.

Comments : When the moon is without stain or blot on it, then according to Astrology, some trouble or disturbance is likely to befall such as floods or snowfall etc.

भाँवरि न भाँवरि भरौ, करौ कोरि बवकाद ।
अपनी अपनी भाँति को, छूटै न सहज सवाद ॥ 617 ॥

You may like it or not. You may prattle or babble. One does not give up one's nature or proclivity easily.

A go-between to the Hero:- "You may prattle hard but it is a fact that one does not give up one's true nature. You are fond of knocking from door to door and she of feigned anger. You both cannot give up relishing this."





जाके एकौ एक हू, जग व्यौसाय न कोई ।
सो निदाध फूलै फलै, आक डहडहयौ होइ ॥ 618 ॥

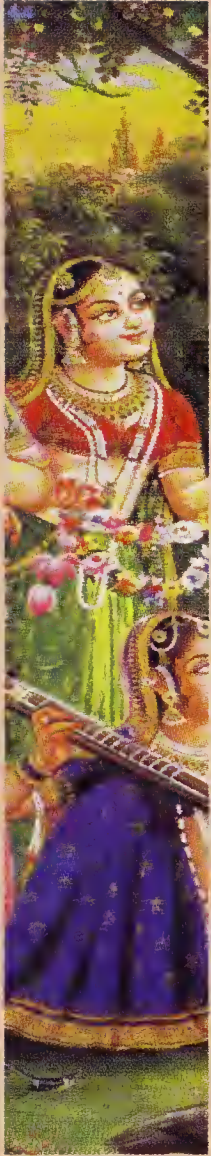
One who has no one to help him or her in this world or has no strength, is protected by Almighty like the tree of swallow wart (Aak) that blooms and blossoms in the summer season (whereas other plants get dried). Alternatively, a person whose prosperity is of benefit to none in this world is like a swallow wart that blossoms and blooms in the summer season. God is the saviour of the helpless.

कौ कहि सकैं बड़ेनि साँ, लखै बड़ीयौ भूल ।
दीने दई गुलाब कौ, इनि डारनि वे फूल ॥ 619 ॥

Who can point out the blunders of the mighty and the big even if they are glaringly visible? Look, God has planted thorns on the branches of as tender and fragrant flower as the rose.

Comments : When the poet beholds tender rose flowers amidst thorns, he sees a defect in the creation of God Himself. But who can point it out to Him?





सीतलतारु सुगंध की, घटै न महिमा मूर।
पीनसवारै जौ तज्यौ, सोरा जानि कपूर॥ 620 ॥

If a patient of coryza (a kind of cold/inflammation) abandons camphor taking it as a nitre, the basic usefulness of its coolness and smell is not diminished.

Comments : The smelling power of a patient of coryza is gone. The importance of merit of persons of high character cannot be reduced.

चित दै चितै चकोर ज्यौँ, तीजै भजै न भूख।
चिनगी चुगै अंगार की, पियै कि चंद मयूख॥ 621 ॥

Look at the *chakor*. Either it pecks live-coals or it drinks the nectar from the moon rays. It does not satiate its hunger by taking anything else than these two.

Comments : Chakor- a red legged partridge. The self-respecting persons remain firm in what they believe.





चले जाहु ह्याँ को करै, हाथिन कौ व्यौपार।
नहिं जानत इहिं पुर बसै, धोबी औड़ कुम्हार॥ 622 ॥

Go away. Who would trade in elephants here? Ar'nt you aware that only washermen, labourers and potters dwell in this town?

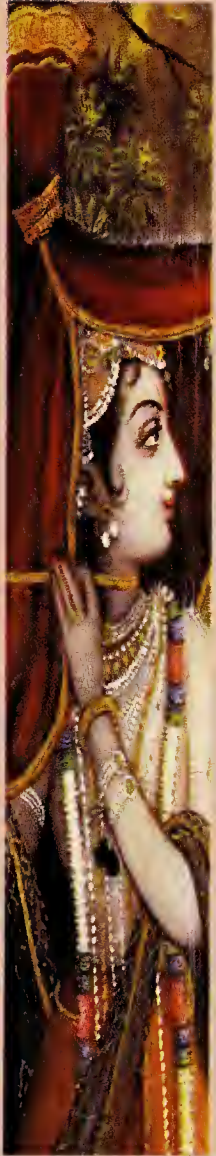
Comments : Here, it is the donkeys that are in demand, who would purchase an elephant here? In other words, in this place there is no one to appreciate or respect your merit or virtue. Meritorious persons cannot get respect from worthless people.

नर की अरु नर नीर की, एकै गति करि जोइ।
जेतौ नीची है चलै, तेतौ ऊंची होइ॥ 623 ॥

A righteous man and the force pump (or fountain pump) have the same functioning. The lower it runs, the higher it goes up.

Comments : The more one is humble, the more respect and prominence one gets.





बढ़त बढ़त संपति सलिल, मन सरोज बढ़ि जाइ ।
घटत घटत सु न पुनि घटै, बरु समूल कुम्हिलाइ ॥ 624 ॥

With increase in wealth and water, the heart and the lotus also become large. But with reduction in their amount, the heart dies and lotus withers. Alternatively, As with increase in water, the lotus grows and expands. Likewise the heart becomes large when there is an increase in one's wealth. But as water decreases, the size of the lotus is not reduced. Rather it withers from the root. So a wealthy man does not give up the grandeur even if he may become poor.

समैं समैं सुदंर सबै, रूप करूप न कोइ ।
मन की रुचि जेती जितै, तितै तिती रुचि होइ ॥ 625 ॥

At their time all look charming. There is nothing known as beautiful or ugly. It is the heart's interest that determines what is relishing. What is after one's heart looks pleasing and winsome.

Comments : Nothing is good or bad, useful or useless in this world. Charm lies in the beholder's heart or eyes.





गिरि तैं ऊँचे रसिक मन, बूड़े जहाँ हजार।
वहै सदा पसु नरनि कौँ, प्रेम पयोधि पगार॥ 626 ॥

The ocean of love in which thousands of higher-than mountain amorous hearts get immersed is to an insipid man but a fordable pond.

Comments : Only Rasikas i.e. amorous persons (persons of refined tastes and feelings, persons of genuine and deep emotions, persons who enjoy great poetry or a profound work of art) can understand the glory of love and devotion.

संगति दोख लगै सबनि, कहे जु साँचे बैन।
कुटिल बंक भू संग भै, कुटिल बंक गति नैन॥ 627 ॥

It has been truly said by the learned that bad company does infect. See, in the company of crooked curved eyebrows the eyes also have started moving crookedly i.e. they have also become playful and knave.

मोर चंद्रिका स्याम सिर, चढ़ि कत करति गुमान।
लेखिबी पाइनी पर लुटति, सुनियत राधा मान॥ 628 ॥

O peacock feather, why are you being vain because of your adorning Krishna's crown? It is being heard that Radha is feigning anger. So you are going to be seen soon rolling at her feet.

Comments : As Radha is feigning anger, so Krishna would have to bow down before her to appease her.





गोधन तू हररख्यौ हियौ, घरि इक लेहु पुजाइ।
समुझ परैगी सीस पर, परत पसुनि के पाइ॥ 629 ॥

O cow-dung icon, you may get worshipped for a moment and feel delighted in your heart. You will understand the reality only when the animals will trample your head under their feet.

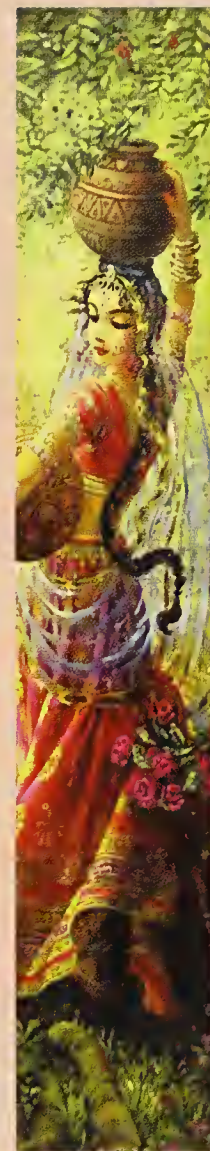
Comments : The worship of the wicked persons or those who are being respected undeservedly cannot go for long.

नहिं पराग नहि मधुर मधु, नहिं विकास इहिं काल।
अलि कलि ही तैं बँध्यौ, आगे कौन हवाल॥ 630 ॥

There is no pollen yet, nor there is any sweet honey. Nor is yet the time for full blossom. Still the black-bee is stuck to the bud. What would happen when the bud is at its prime and in full bloom?

Comments : The heroine is not yet fully grown but the hero is extremely infatuated with her. The poet tells the hero that she is only a bud and even then he has forgotten everything else in her love. What would be his plight when she would blossom into flower i.e. be in the prime of her youth.

According to a legend, Bihari wrote this couplet to warn Jai Singh, the ruler of Jaipur who was seized of excessive love for a minor bride and was hardly sparing any time for his duties as a ruler. This couplet is supposed to be cause or origin of creation of Sat Sai. It was at Raja Jai Singh's bidding that Bihari wrote this work.





जिन दिन देखे वे कुसुम, गई सु बीत बहार।
अब अलि रही गुलाब में, अपत कटीली डार॥ 631 ॥

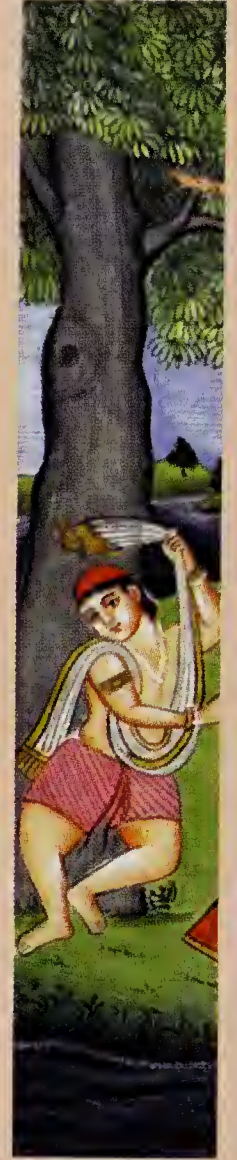
O black bee, the spring days when the blossoming flowers bloomed have passed. What is now left of the rose plant is but a leafless thorny branch.

Comments : The blossoming flowers here symbolise youth and protuberance. Leafless thorny branch symbolises old age or time when one is sans wealth, sans youth and sans charm. The days of youth, charm and wealth have gone.

इहीं आस अटक्यौ रहै, अलि गुलाब कै मूल।
द्वै हैं फेरि बसंत रितु, इनि डारनि वे फूल॥ 632 ॥

The black bee remained stuck in the root of the rose in the hope that in the spring season, the flowers would blossom and bloom once again on these branches.

Comments : True friends stand by their companions in adversity too in the hope that good days would be returning soon.





सरस कुसुम मंडरात अलि, न झुकि झपट लपटात ।
 दरसत अति सुकुमार तन, परसत मन न पत्यात ॥ 633 ॥

The black bee is hovering over the juicy flowers. He does not pounce upon it or cling to it. Beholding that it has a very tender frame, his heart refrains even from touching it as the tender flower would not be able to bear his weight.

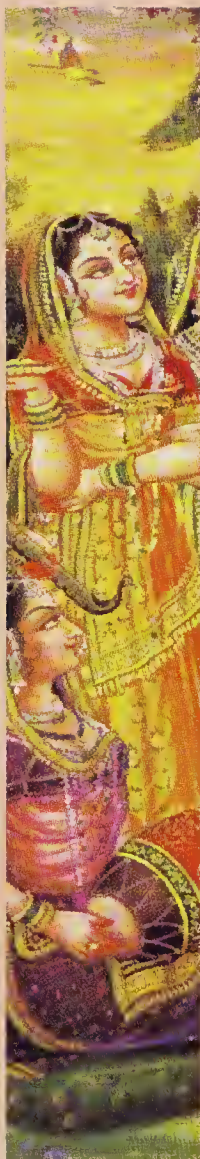
Comments : The poet advises the infatuated hero not to be in a hurry to meet her. She is young and not mature yet. Being lean and tender she would not be able to bear his hold or tight embrace etc.

पट पाँखों भखा काँकरै, सफर परेई संग ।
 सुखी परेवा जगत में, एकै तुही बिहंग ॥ 634 ॥

O Pigeon, You are the only happy one in this world. You have feathers to clothe, pebbles to eat and have always your winged consort with you on your journey.

Comments : The people work hard for food, clothing and life-partner. The pigeon is lucky to have all the three. He eats pebbles and trash material which is available everywhere. Again, food, clothing, romance and love are said to be the source of all happiness. The couplet is perhaps a lament of a man who had to leave his home and wife to earn his livelihood somewhere afar.





दिन दस आदर पाय कै, कर लै आप बखान।
जौ लगी काग सराध पछ, तौ लगि तो सनमान॥ 635 ॥

Having being honoured for a short span of ten days only, you may indulge in self-praise, O Crow! But this honour will last only till the dark night of the month of Ashvin is over. (i.e. till Shradh-days are over)

Comments : Ashvin-Asuj, month of Indian Calendar corresponds to September. This is what the poet says about those who show airs on receiving a bit of honour. It is only during days of Shradh that the Hindus feed the crows. Shradh is a Hindu ritual performed during the dark fortnight of the lunar month of Ashvin in which oblations are offered to the forefathers. During Shradh days, Hindus feast Brahmins and feed birds and crows for deliverance of souls of their departed ancestors.

स्वारथ सुकृत न सम वृथा, देखि बिहंग बिचार।
बाज पराये पानि परि, तू पच्छीहि न मार॥ 636 ॥

Neither you have any personal interest in doing it, nor it is a good deed indeed. Moreover your labour is also going in vain. Look, ponder over it, O' hawk! Do not kill these birds at someone else's command.

Comments : This allegory befits the poet's patron Raja Jai Singh. Shahjahan, the Moghul King, used Jai Singh to attack Hindu kingdoms and wage war against them. Bihari, perhaps, did not like Raja Jai Singh attacking Shiva Ji.





मरतु प्यास पिंजरा परयौ, सुआ समैं कै फेर।
आदर दै दै बोलियत, बायस बल की बेर॥ 637 ॥

This is vicissitude of the time that the parrot is lying dead thirsty in the cage while they are calling out crows and feeding them with great respect as a part of oblations to forefathers.

Comments : The poet laments for the meritorious not being cared for whereas the undeserving are being respected.

को छूटयौ इहिं जाल परि, मत कुरंग अकुलाय।
ज्यौं ज्यौं सुरझि भज्यो चाहै, त्यों त्यों उरझत जाय॥ 638 ॥

Who has got out of the web of worldly attachments, O' almond-coloured deer? Do not feel restless. The more you would try to disentangle and run away, the more you would get entangled in it.

Comments : The individual soul, even knowing the falseness of the worldly attachments, cannot rid itself of these.





नहि पावस रितुराज यह, तज तरवर मति भूल।
अपत भये बिन पाइहै, क्यों नव दल फल फूल ॥ 639 ॥

O Tree, do not forget this at all that this is not the season of rains. This is spring. Without being leafless, how can you get new tender offshoots, fruits and flowers?

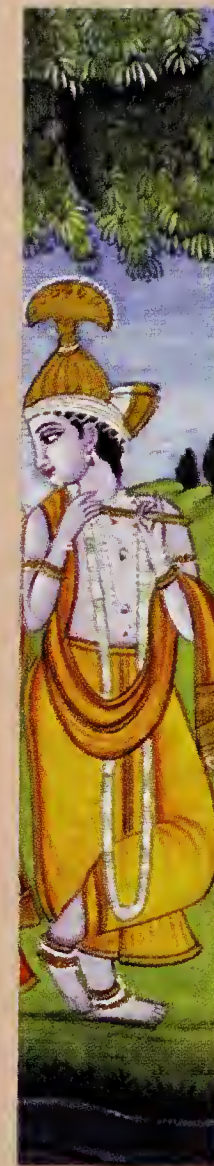
Comments : One has to sacrifice a lot before getting happiness and benefits from the ruler.

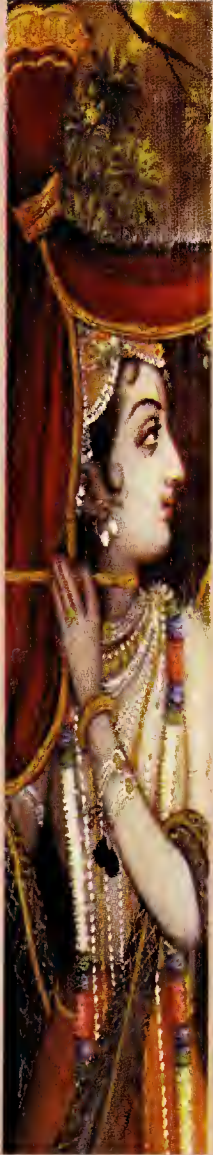
अजौ तरयौ नाही रहयौ, स्तुति सेवत इक अंग।
नाक बास बेसरि लहयौ, बसि मुक्तिन के संग ॥ 640 ॥

The ear-ring by serving the ear throughout has remained secondary. But the nose-ring dwelling in nose and acquiring the company of pearls has become prominent.

Comments : Nose in comparison with ear is regarded to be more prominent limb of the body.

Another version : Man has not been able to achieve salvation till today by following the Vedas but meanest of the mean have found emancipation in the company of those who are above the bonds of worldly connections.





जनम जलधि पानिप अमल, भौ जग आधु अपार।
रहै गुनी द्वै गर परयौ, भलौ न मुकुता हार॥ 641 ॥

O Pearl, you are born out of the sea. Your shine is pure and clear. You are invaluable in this world. Yet being threaded, you are tied to neck of some one undeserving. It is not good for you. It is your defeat.

Comments : A pearl is admired for its origin, purity and value. But on being threaded, it has to be worn around the neck. It is not good because in this form, it loses its value. Similarly a meritorious person in the company of the undeserved or wicked loses his respect.

गहै न एकौ गुन गरब, हँसे सकल संसार।
कुच उच पद लालच रहै, गरे परे हु हार॥ 642 ॥

In the greed of getting high position on her bosoms, O necklace, you do not feel proud of your own merit even slightly and remain worn on to the neck though the whole world may deride you.





मूँड चढ़ाय तऊ रहै, परे पीठ कच भार।
रह्यौ गरै परि राखियौ, तऊ हियै पर हार॥ 643 ॥

The hair have been placed on the head, yet they fall on the back whereas the necklace is worn round the neck, yet it is kept on the heart.

Comments : An undeserving person cannot get respect even if he is holding a high office. But a capable person is honoured even working in a lower post. It is one's merit that is respected and honoured.

पाइ तरुनि कुच उच्च पद, चिरमि ठग्यौ सब गाऊँ।
छुटै ठौर रहि है वहै, जु है मोल छबि नाऊँ॥ 644 ॥

Having achieved the high position on the bosoms of a damsel, the red seed rosary has cheated the whole village. But when this position will be lost, its worth, charm and name will be the same as it was.

Comments : The villagers are mistaking the garland for a necklace of jewels. After being removed, it will be of no worth and the people would know its true nature and worth. Similarly the honour and respect of the undeserving, who have reached a high position somehow and are befooling the people cannot last long. An unworthy person can fool people only for a short while. The reality will be known after some time.





वे न इहाँ नागर बडे, जिन आदर तो आब।
फूल्यौ अनफूल्यौ भयौ, गँवई गाँव गुलाब॥ 645 ॥

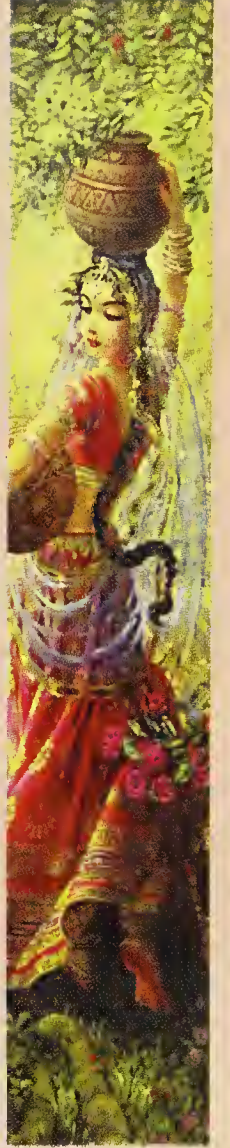
O Rose, this is not the dwelling place of the wise and the learned whose appreciation can give you real lustre and honour. In this rustic village, you remain unblossomed even in your bloom.

Comments : The unrefined persons cannot appreciate the beauty of the rose. A meritorious person cannot have respect or honour amongst fools. It is the appreciative, not the fools, who can appreciate the virtuous.

कर लै सूँघि सराहि कै, सबै रहै गहि मौन।
गंधी अंध गुलाब कौ, गँवई गाहक कौन॥ 646 ॥

They took the scent in hand, smelled it, commended it, then assumed silence. O stupid perfumer, in this rustic village, there is no buyer of your scent.

Comments : The unrefined i.e. persons devoid of refined tastes will applaud one falsely but will not appreciate and respect the merit.





करि फुलेल कौ आचमन, मीठौ कहतु सराहि।
चुप रहि रे गंधी सुघर, अतर दिखावत काहि॥ 647 ॥

O wise perfumer, better keep mum. Whom are you showing your scent?
Those who take your scented-oil in hand, sip it and commend its sweetness?

Comments : Scent-oil is not for drinking but the fool do not smell it but sip it.
The rustic cannot appreciate the merit or the art.

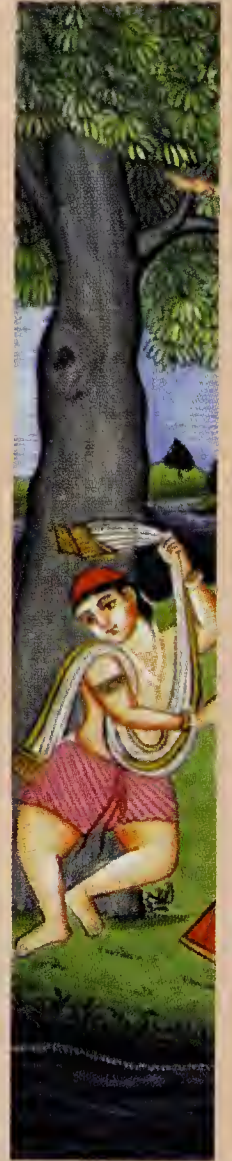
कनक कनक तैं सौगुनी, मादिकता अधिकाई।
उहि खाये बौराइ जग, इहिँ पाये बौराइ॥ 648 ॥

The intoxication of possessing the gold is hundred times more than that of
Dhatūra i.e. of thorn apple. The latter maddens you after you eat it, but the
wealth makes you crazy the moment you acquire it.

Comments : Wealth makes a person crazy and vain.

बड़े न हूजै गुननि बिन, बिरद बड़ाई पाइ।
कहत धतूरे सौँ कनक, गहनौ गढ्यौ न जाइ॥ 649 ॥

One who is devoid of merit does not become great by mere name and fame.
The apple-thorn (Dhatūra) is called *Kanak* also but you cannot manufacture
jewellery out of it.





Comments : Kanak means gold. It is the merit that makes one great.

रवि बंदौ कर जोरि के, सुनत स्याम के बैन।
भयै हँसौं हैं सबनि के, अति अनखौं हैं नैन॥ 650॥

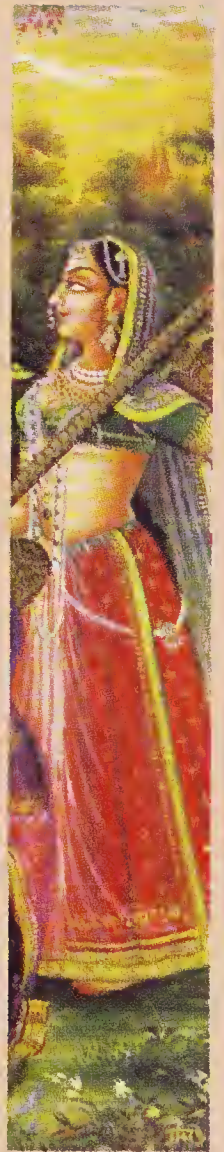
The Humour

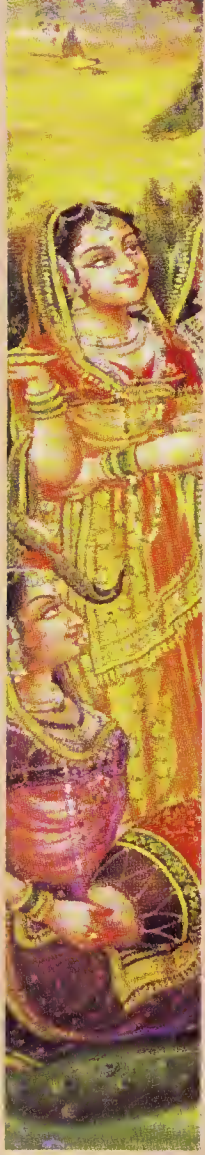
“Pay obeisance to the Sun with folded hands”, said Krishna. Hearing these words from him, the extremely resentful eyes of all the cowherd women started laughing.

Alternatively, their smiling eyes become extremely resentful and angry.

Comments : This couplet is in context of the episode in which Krishna stole clothes of Gopies i.e. cowherd-women (milk maids) and it is important to note the background of the verse to understand its import.

The gopies took off their clothes on the bank of Yamuna and were bathing in the river. In the meantime Krishna came there. He stole their clothes and climbed up the Kadamba tree. When the gopies did not find their clothes, they were very much perturbed. They entreated Krishna to return their clothes. He asked them to come out of the water to have them. They came on to the bank concealing their bare bosoms and other limbs with their hands and asked for their clothes. At this he asked them to pray to the sun with folded hands if they wanted to have their clothes back. Obviously this obeisance to the sun with folded hands would uncover and reveal their bosoms and other limbs.





कन देबौ सौँप्यौ ससुर, बहू थुरहथी जानि।
रूप रहचटै लागि लग्यौ, माँगन सब जग आनि॥ 651 ॥

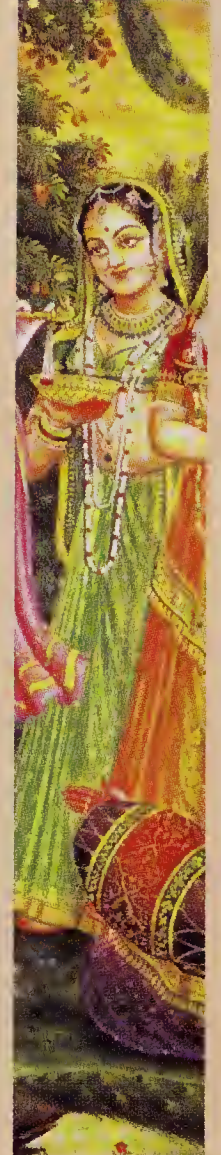
The father-in-law deputed his daughter-in-law to give alms thinking that she had small hands. But allured by her charm and beauty, the whole world turned up to beg.

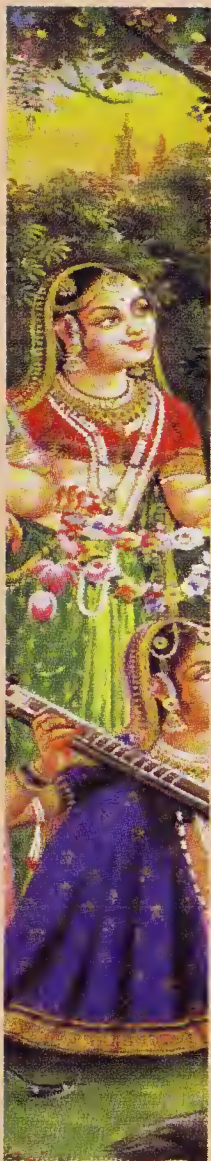
Comments : The miserly father-in-law wanted that less quantity of foodgrains should go out of the house in alms. So he entrusted this task to his daughter-in-law who had small hands. But tempted by her charm, the whole village flocked to beg for alms.

परतिय दोख पुरान सुनि, हँस मुलकी सुखदानि।
कसि करि राखी मिश्रहू, मुख आई मुसकानि॥ 652 ॥

Hearing from the preacher that according to the Puranas, 'adultery is a sin', the pleasure-giving damsel looked at him with a smile. The sermoniser on his part could also scarcely restrain himself from smiling.

Comments : The Puranas - the Hindu scriptures. A preacher was in secret love with another man's wife. One day he was reading from scriptures and narrating the wickedness of adultery. On hearing this, his beloved looked at him with a smile. He on his part restrained his smile with great difficulty. She smiled because the preacher himself was indulging in adultery with her.





चित पितु घातक जोग लखि, भयौ भयै सुत सोग।
फिर हुलस्यौ जिय जोइसी समझो जारज जोग॥ 653 ॥

Finding that the son was born with patricidal conjunction in horoscope, the astrologer-father was very much distressed in his heart. But he was jubilant when he found him in adulterous conjunction also.

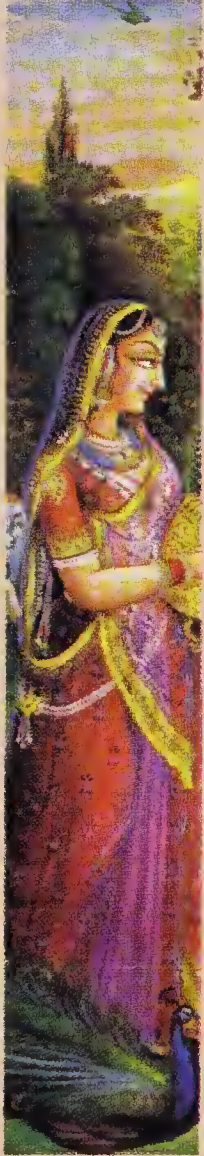
Comments : The astrologer was sad because according to horoscope his son would be a father-killer but finding in the horoscope that the son was illegitimate one, he was exuberant with joy because its effect will be on real father (the son was born out of adultery of astrologer's wife with some other man). In this couplet the poet ridicules the astrology. Astrologers find the desired goal even out of the evil.

बहु धन लै अहसान कै, पारौ देत सराहिं।
बैद बधू हँसि भेद सौं, रही नाह मुख चाहि॥ 654 ॥

The Ayurvedic physician receives substantial sum from the patient and gives him ash of mercury as a favour, commending its power of virility. The physician's wife knowing the quintessence, laughs secretively and looks at her husband's face.

Comments : Her secretive laugh is out of the fact that her physician-husband himself is impotent. He cannot cure himself but is claiming to cure the patient of impotency. What is it if it is not greed or befooling the people? Her mysterious laugh is a challenge to her husband to treat himself first.





गोपिन के अँसुवनि भरी, सदा असोस अपार।
डगर डगर नै ह्वै रही, बगर बगर के बार॥ 655 ॥

The Pathos

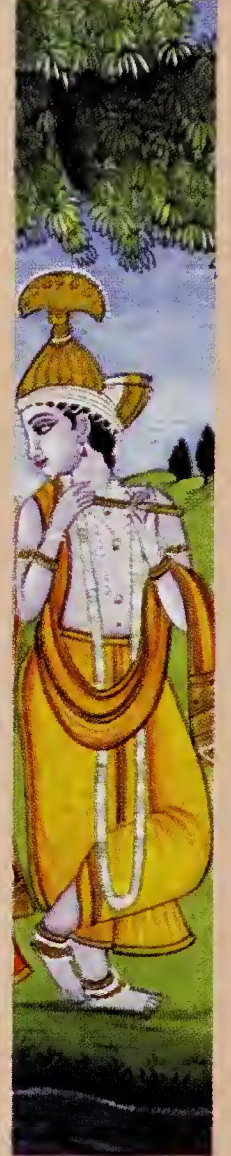
O Krishna, a boundless perennial stream, full of tears of gopis, is flowing in every lane and in front of every home here in this Brij Land.

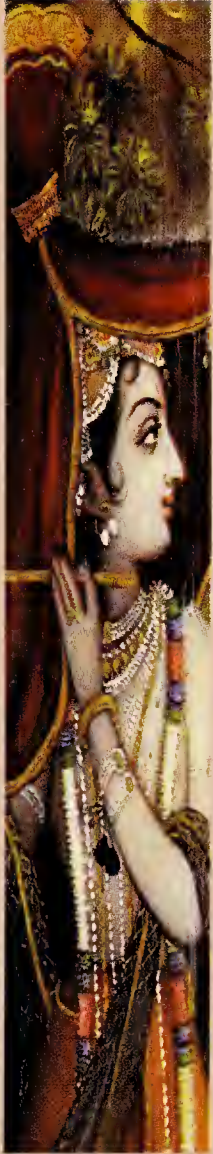
Comments : Gopis - cowherd women. In this couplet, Udhav, Krishna's childhood friend, describes gopis' pangs of separation and tells Krishna about their plight. Their tears are overflowing in your separation.

स्याम सुरति करि राधिका, तकति तरनिजा तीर।
अँसुवनि करति तरौंस कौ, खिनेक खरौं हौं नीर॥ 656 ॥

As Radha thinks of and remembers Krishna and looks into water on the bank of Yamuna. In a moment she makes the bank water saline with her tears.

Comments : Udhava tells Krishna about the plight of Radha in latter's absence.





लोपै कोपे इंद लौ, रोपे प्रलै अकाल।
गिरिधारी राखै सबै, गो गोपी गोपाल॥ 657 ॥

The Wrath

On the stoppage of his worship by people of Brij, Lord Indra, the god of rain, was irate and wanted to cause untimely deluge. At this Krishna lifted the mountain and protected cows, milkmaids and cowherds from Indra's wrath.

Comments : When Krishna got the worship of Lord Indra stopped and instead started the worship of Govardhan, Indra was enraged and wanted to play havoc by causing devastating floods there. At that time, Krishna, according to legend, lifted Govardhan, the mountain, on his little finger and gave protection to cows, cowherdresses and cowherds. Such was the magnificence and grandiosity of Krishna.

हम हारी कै कै हहा, पायन पारयौ प्यौरु।
लेहु कहा अजहूँ किये, तेह तरेरे त्यौरु॥ 658 ॥

We have been weary of supplicating and entreating you like sycophants and have made him even fall at your feet. What would you get now out of this stare of angry frowns?





अनी बड़ी उमड़ी लखै, असिबाहक भट भूप।
मंगल करि मान्यौ हिये, भौ मुख मंगल रूप॥ 659 ॥

The Heroic

Beholding the vast army of the enemy swelling and advancing and fighting against sword-bearing warriors and kings was for Raja Jaisingh an auspicious occasion and his face became red like that of Mars.

Comments : The poet describes the valour and gallantry of Raja Jai Singh.

नाह गरज नाहर गरज, बचन सुनायौ टेरि।
फसी फौज में बंद बिच, हँसी सबनि मुख हेरि॥ 660 ॥

As krishna, her Lord, signalled his arrival roaring like a lion, She, who was entrapped and caught inbetween a large army of the enemy, looked at their faces and laughed.

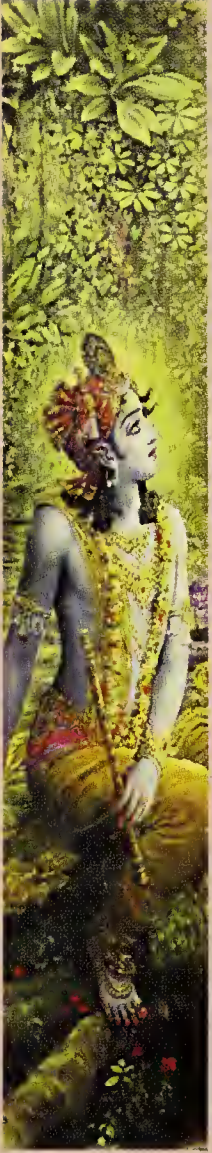
Alternatively, Krishna roared like a lion and challenged them not to shout anymore as he had arrived. At this she, who was encircled by the army of the enemy, looked at their faces and smiled.

Comments : This couplet is in the context of carrying away of Dharupadi or Rukamani (Krishna's wife). She laughed as she knew that no one would be able to harm or insult her now as her lord had come.









डिगत पानि डिगलात गिरि, लखि सब ब्रज बेहाल ।
कंप किसोरी दरस कै, खरे लजाने लाल ॥ 661 ॥

The Dreadful i.e. The Terrific

As Krishna beheld Radha, he shivered. In his trembling hands, the mountain also started wavering. Seeing this, all the inhabitants of Braj were alarmed and Krishna felt extremely ashamed lest they see through their love for each other.

प्रलय करन बरसन लगे, जुरि जलधर इक साथ ।
सुरपति गर्व हरयौ हरखि, गिरिधर गिरि धरि हाथ ॥ 662 ॥

The Heroic

The clouds gather together and burst into rains to cause a deluge. Lifting the mountain on his hand cheerfully, he shattered the pride of Lord Indra, God of rain.

Comments : Please see Couplet number 657 also. The couplet describes the supernatural power and valour of Krishna. He is not only an entertainer but their protector also.



यौं दल काढ़े बलख तें, तें जय साहि भुवाल।
उदर अघासुर के परे, ज्यौं हरि गाय गुवाल॥ 663 ॥

The Horridness

O King Jai Shah, You had so brought out your army from the siege of Balakh as Krishna had brought out cows and cowherds from the stomach of Aghasur, the demon of sin.

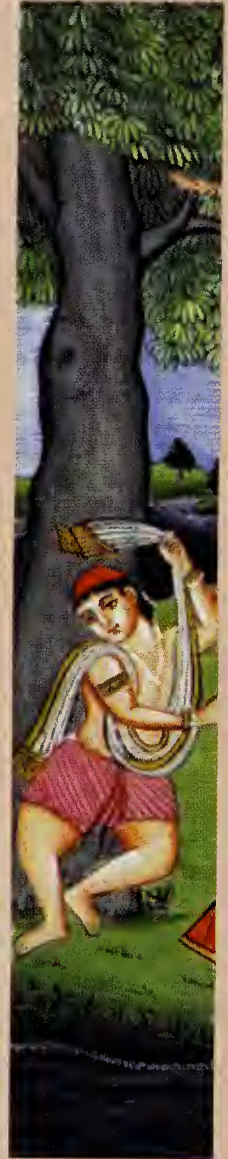
Comments : According to a legend, once Aghasur, the demon of sin, devoured cows and cowherds. Krishna killed the demon and got them freed. In his days, Jai Singh, the ruler of Jaipur brought the besieged Moghul army out of Balakh in 1647 A.D.

मोहन मूरति स्याम की, अति अदभुत गति सोइ।
बसत सुचित अंतर तरु, प्रतिबिंबित जग होइ॥ 664 ॥

The Marvellous

O heart, the icon of Krishna is extremely charming and its ways are marvellous. Though it dwells inside a pious heart, it seems to pervade the whole world and is reflected everywhere.

Comments : The eternal spirit which lives there inside one's soul permeates the whole world too. The devotee is describing the omnipresence of God. God permeates the heart of every body.





या अनुरागी चित की, गति समुझै नहिं कोइ।
ज्यों ज्यों बूड़े स्याम रँग, त्यों त्यों उज्जल होइ॥ 665॥

No one can comprehend the ways of this passionate heart of mine. The more it gets immersed in Krishna's love (or his dark complexion), the brighter and purer it turns.

Comments : The uniqueness of devotee's heart lies in the fact that as it immerses in the dark complexion of Krishna, it turns whiter and purer instead of being darker.

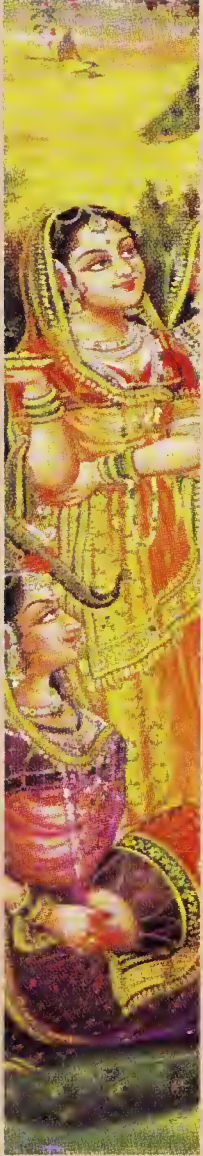
मैं समुझयौ निरधार, यह जग काचौ काच सौ।
एकै रूप अपार, प्रतिबिंबित लखियत जहाँ॥ 666 ॥

The Serenity/Tranquility

I have come to this conclusion that this world is like a raw mirror in which are seen unlimited images of the same appearance, the God. In other words, this world is like a mirror in which are reflected infinite images of the same Supreme Being.

Comments : The same internal spirit pervades every heart in this world.





कोऊ कोटिक संग्रहौ , कोऊ लाख हजार ।
मो संपति जदुपति सदा, बिपति बिदारन हार ॥ 667 ॥

Some amass crores and some amass lakhs and thousands. My entire wealth is Lord Krishna who is the destroyer of my hardships ever and ever.

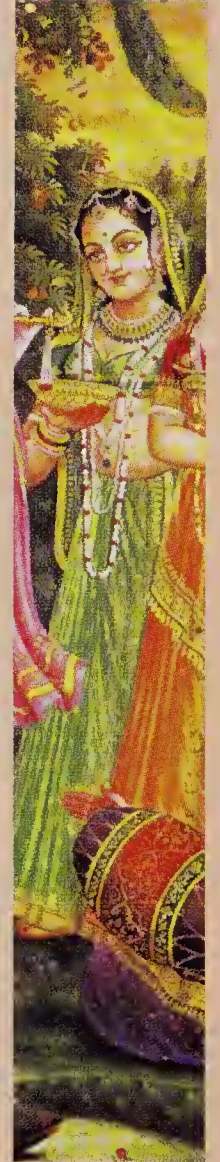
Comments : One who is blessed with God's favours is not attracted towards gold or silver coins. One who has found Krishna has no desire to be rich.

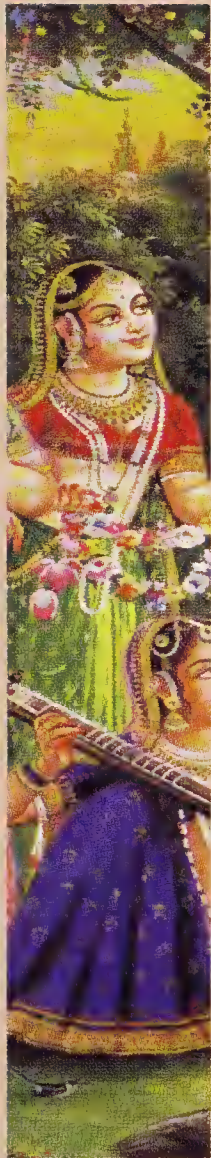
जम करि मुहँ तरहर परयौ , इहिँ धर हरि चित लाइ ।
बिखय त्रिखा परिहरि अज्यौ , नरहरि के गुन गाइ ॥ 668 ॥

The Warning/ Caution

O Man, You are lying under the feet of elephant, the God of death. Concentrate your mind in meditation, at least now. Forsake the thirst for sexual pleasure and worldly enjoyment and eulogise and worship God Nar-Hari now.

Comments : Nar-Hari i.e. Nrisinha is the fourth incarnation of Lord Vishnu (in Hindu mythology) in the form of half lion- half man. Again Baba Narhari Dass was Bihari's initiating preceptor. This couplet may be treated as an eulogy to his preceptor.





जपमाला छापै तिलक, सरै न एकौ काम।
मन काचै नाचै बृथा, साँचै राचै राम॥ 669 ॥

Repetition of God's name, telling beads, imprints of ornamental marks on one's forehead do not accomplish any purpose. The immature mind is dancing in vain. Only the truthful and pure mind can please God.

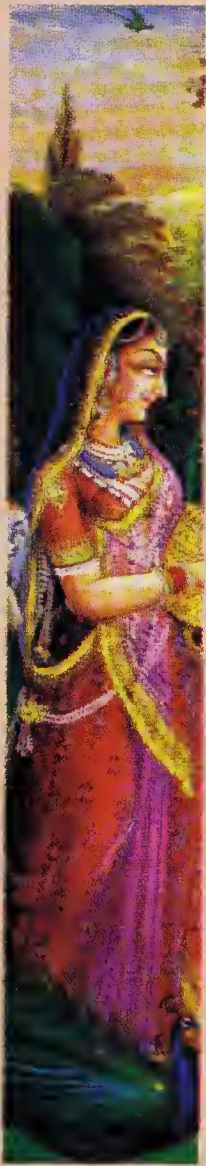
Comments : God is pleased by true devotion, not by ostentation or by exhibition.

जगत तनायौ जिहिँ सकल, सो हरि जान्यौ नाहिँ।
ज्यौँ आँखनि सब देखिये, आँख न देखी जाहिँ॥ 670 ॥

You have not known or remembered the Supreme Being who has created this entire universe. All see with their eyes but eyes themselves are never seen.

Comments : God who has bestowed on you the knowledge of the entire universe and whose creation this universe is, you have not recognised Him. (See Couplet Number 725 also)





भजन कह्यौ तातैं भजौ, भजौ न एकै बार।
दूर भजन जातै कह्यौ, सो तैं भजौ गँवार॥ 671 ॥

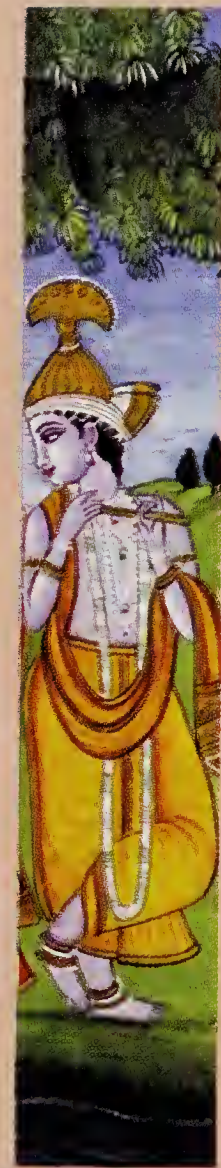
O Stupid heart, you have run away from Him whom you were asked to worship and eulogise. You have not prayed to Him even once. Instead you are worshipping wherefrom you were told to run far away.

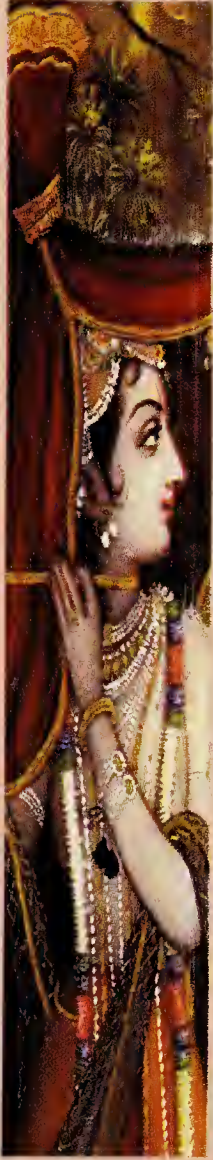
Comments : This heart did not worship God. It remained engaged in sensual pleasures despite being forbidden. Therefore, “O Heart, you are an absolute dunce”.

पतवारी माला पकरि, और न कछु उपाव।
तरि संसार पयोध कौं, हरि नामैं करि नाव॥ 672 ॥

O my heart, catch the rudder of rosary. There is no other way. You can swim across this ocean mundane on the ferry of God’s name only.

Comments : God’s name is the ferry and the rosary for telling beads and for meditating is its rudder.





यह बिरिया नहिं और की, तू किरिया उहि सोधि।
पाहन नाव चढ़ाय जिनि, कीनौ पार पयोधि॥ 673 ॥

This is not the time for anything else. Search out that helmsman who helped the whole army cross the ocean on stone ferries of His name.

Comments : In Ramayana, there is an episode of crossing of the ocean by Rama's army. Nal-Neel constructed a ferry bridge of stones with Rama's name embossed on them. Rama's army comprising of monkeys and bears crossed the ocean. The poet exhorts the devotee to leave everything aside and seek Rama's i.e. God's shelter.

दूरी भजत प्रभु पीठि दै, गुन बिस्तारन काल।
प्रगटत निरगुन निकट रहि, चंग रंग भूपाल॥ 674 ॥

When one describes God's attributes, then he runs away like a kite turning his back. But the Lord of Universe appears closeby when one worships Him as Supreme Being *sans* attributes.

Comments : God appears in one's very heart when one worships Him as Nirgun i.e. Supreme Being without attributes. Alternatively, When love for material goods and grandeur increases, God goes afar like a kite. The poet prefers Formless God to that with qualities and attributes.





लटुआ लौं प्रभु कर गहै, निगुनी गुन लपटाइ।
वहै गुनी कर तैं छुटै, निगुनीयै ह्वै जाइ॥ 675 ॥

When Lord takes one in His hands like a spinning top, even the unmeritorious becomes meritorious. On being freed from his charge the meritorious becomes void of all merit.

Comments : The couplet may be the praise of the ruler Jai Shah implying that one who is under his shelter becomes meritorious even if void of merit.

जात जात बित होतु है, ज्यों जिय में संतोख।
होत होत जो होय तौ, होय घरी में मोख॥ 676 ॥

If the same contentment, which one is bound to feel on spending wealth or on loss of it, is also shown at the time when it is amassed, then one could attain salvation in a moment.

Comments : If a person could believe that he would get only what God would will and does not employ wicked means to amass wealth, then he would get deliverance in a moment. Loss of wealth or its acquisition is under the control of God.





बृजबासिन को उचित धन, सो धन रुचित न कोइ।
सुचित न आयौ सुचितई, कहौ कहाँ तैं होइ॥ 677 ॥

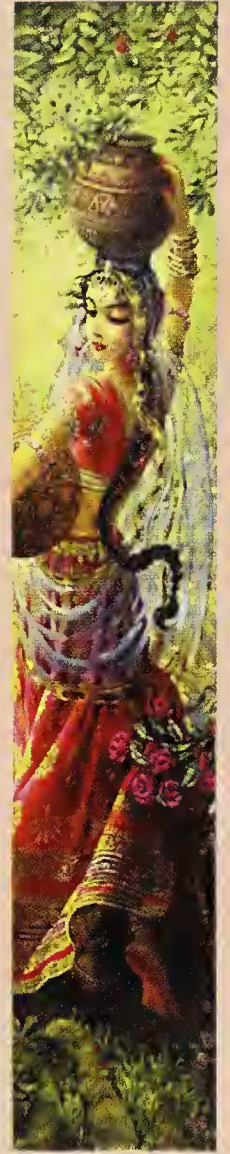
For the inhabitants of Braj, Krishna's love is the only genuine wealth. No other wealth interests them at all. If that wealth is not available in one's heart, Pray tell me, wherefrom the piety and purity would come.
or, Blessed are the dwellers of Braj who possess the genuine wealth of Krishna's love.

Comments : Only that heart in which Krishna dwells is pure and pious.

मन मोहन साँ मोह करि, तू घनस्याम संभारि।
कुंज बिहारी साँ बिहरि, गिरिधारी उर धारि॥ 678 ॥

O Friend, Man Mohan (Krishna) is charm personified. So, love and charm him. He is Ghanshyam i.e. he takes care of all, so, look after him. He is *Kunj Vihari* i.e. grove-merry-maker, so, roam with him. He is Girdhari i.e. he supports mountain on his hands and is protector of all, so, secure him in your heart. Heed to my advice and give up this feigned anger.

Comments : The poet advises his friend that he should not run after other gods and goddesses. he should devote itself exclusively to Lord Krishna who is the real charmer, pleasure-giver and protector. Lord Krishna is called by various names - Manmohan, the charmer of the heart; Ghansham (resembling dark cloud), giver of comfort and pleasure; Kunj Vihari (wanderer in grove for pleasure), the eternal lover; Girdhari (lifter of mountain), the protector. According to Hindu Philosophy, Duty (Dharma), Wealth (Arth), Gratification of Desire (Kaam) and Salvation (Mauksh i.e. ultimate bliss) are essential for ultimate good. All these four have been derived from different names of God i.e. Lord Krishna.





तौ लगि या मन सदन में, हरि आवहिँ किहिँ बाट।
निपटि विकट जब लगि जुटे, खुटहिँ न कपट कपाट॥ 679 ॥

Through which path can God enter the house of your heart until the absolutely and intricately closed door of deceit does not open up?

Comments : God dwells only in a pure and guileless heart. Reverence is essential for devotion. One cannot attain God by deceitful conduct.

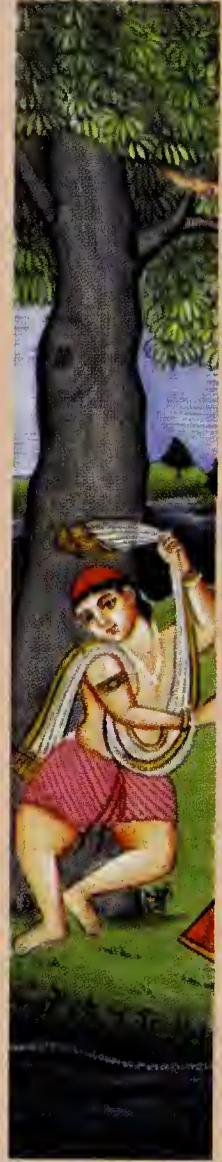
बुधि अनुमान प्रमान स्मृति, किये नीठि ठहराइ।
सूछम गति पर ब्रह्म की, अलख लखी नहिँ जाइ॥ 680 ॥

The wisdom, the logic and the testimony of the Vedas all tell us that the eternal spirit is very minute and subtle. Likewise it is also heard and certified that you have a waist. But your waist is so emaciated that compared to it, even the invisibility of the Supreme is perceptible.

Comments : The hero is praising the thinness of the waist of his beloved. It is more subtle than the eternal spirit.

या भव पारावार कौँ, उलधि पार को जाय।
तिय छबि छाया ग्राहनी, ग्रहै बीच ही आय॥ 681 ॥

Who can cross this ocean mundane? Like a shadow-catcher demoness, the charm of the woman catches one in the way. In other words, worldly attachments come in one's way and catch hold of him. How can then one cross over this worldly ocean?





Comments : According to a legend in the Ramayana, there was a demoness living in the Sindhu Ocean who pulled all beings towards her by catching their shadows and swallowed them. She obstructed Hanumana from crossing the ocean on his way to Lanka. Hanumana killed her and crossed over the ocean. The charm of a woman is considered to be obstructive in one's salvation. That is why wealth and woman are slandered.

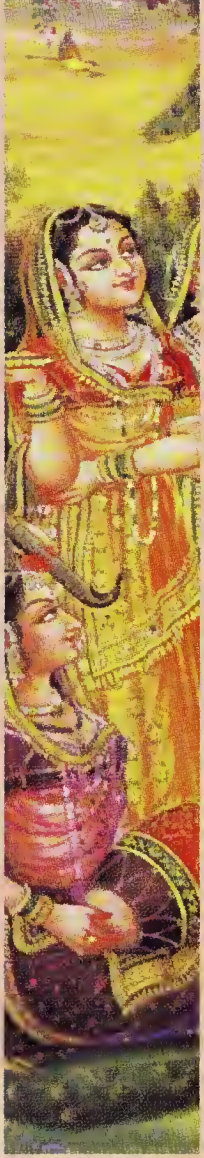
तज तीरथ हरि राधिका, तन दुति कर अनुराग ।
जिहिं ब्रज केलि निकुंज मग, पग पग होत प्रयाग ॥ 682 ॥

O my heart, abandon wandering to sacred places of pilgrimage. Instead offer your devotion to the radiance of the bodies of Radha and Krishna. Because at every step on the pathway to the arbour of their dalliance in Braj stands a Prayag.

Comments : The reward of singular devotion to Radha and Krishna is the same as that of visiting thousands of sacred places. Prayag (Allahabad) is regarded as the king of sacred places of pilgrimage for Hindus. Crores of Hindus take holy bath at sangam i.e. at the confluence of sacred rivers Yamuna, Ganga and Saraswati every year. At Sangam at Allahabad, the water of Yamuna is dark, that of Ganga (the Ganges) is white and the water of Saraswati is considered to be red. Here in Braj, the charm of dark complexioned Krishna is Yamuna, the splendour of Radha who is fair is Ganga and their love and devotion being of red hue represents Saraswati. The bower where they meet is the sacred place of confluence of three sacred rivers.

This couplet represents the essence of the era of Hindi poetry to which Bihari belongs i.e. 'Reeti Kaal', the Age of Neo-Classicism. It is more physical than devotional in its connotation.





अपने अपने मत लगै, बाद मचावत सोर।
ज्यों त्यों सबकौ सेइबौ, एकै नन्द किसोर॥ 683 ॥

Every one is following one's own creed. They make a noise in vain. Worshipping or making obeisance to all is in fact making obeisance to one and only one Krishna. Therefore, O Heart, devote yourself completely to Krishna only and to no one else.

Comments : People believe in different dogmas and creeds such as Dualism, Monism or Specific Monism etc. But according to the poet, it is Krishna who exists in all gods in different forms. Ultimately, God is one. Krishna is perfect Lord.

तौ अनेक अवगुन भरी, चाहै याहि बलाय।
जौ पति संपतिहू बिना, जदुपति राखै जाय॥ 684 ॥

If Krishna goes on preserving the honour of one without wealth and riches, then hell with the wealth which is full of so many demerits and cause of so many vices. In other words, I do not care a bit and have no desire for this worldly wealth if Krishna preserves my honour in absence of it.

दीरघ साँस न लेहि दुख, सुख साँई हि न भूल।
दई दई क्यों करतु है, दई दई सु कबूल॥ 685 ॥

O my heart, do not take long breaths in your sorrow. Neither forget God in your happiness. Why are you cursing fate? Accept whatever He grants as his blessing.





Comments : Pleasure or pain, whatever God grants, accept it willingly as his gift.

दियौ सु सीस चढ़ाय लै, आछी भांति अएरि।
जापै चाहत सुख लयौ, ताके दुखहि न फेरि॥ 686 ॥

Whatever the Master grants you, pleasure or pain, accept it with all your heart and bow to His Will. If you ask for pleasure and happiness from Him, then do not refuse the sorrow given by Him too.

Comments : The couplet has been interpreted from erotic aspect also. The heroine is deeply distressed as the hero is attached to some other woman. Her friends advise her to accept this grief willingly. The poet advises one afflicted with hardship that one should feel contented with one's lot and always thank God.

नीकी दई अनाकनी, फीकी परी गुहार।
मनौ तज्यौ तारन बिरद, बारिक बारन तारि॥ 687 ॥

O God, You are paying no heed to my entreaties and putting me off through pretexts. All my cries are being of no avail. It seems as if you have abandoned your reputation as a saviour after rescuing once the elephant from the jaws of the alligator.

Comments : Once an alligator was going to swallow an elephant. Krishna rushed bare-footed to protect the elephant and rescued the elephant. The couplet alludes to that episode.





कौन भांति रहिए बिरद, अब देखिबी मुरारी।
बीधै मोसौँ आय कै, गीधे गीधहि तारि॥ 688 ॥

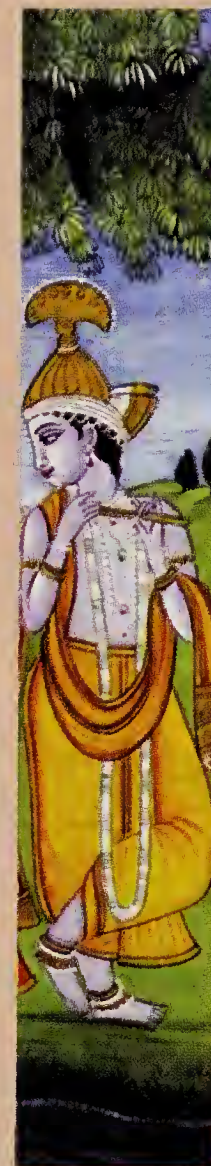
O Krishna, now I will see how you can keep up your reputation as a 'deliverer of mankind'. You are known for having redeemed the vulture, named Jatayu. But now you have to contend with great sinner like me and it will be difficult for you to redeem me.

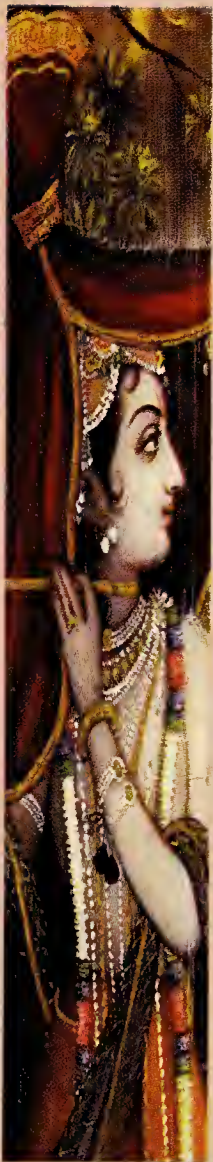
Comments : The couplet is an expression of a devotee. It alludes to an episode in Ramayana when Jatayu, the great vulture, got hurt in trying to rescue Sita (Rama's wife) from Ravana. Rama arrived at the place and freed Jatayu from worldly ties and granted him salvation.

बंधु भये का दीन के, को तारयौ रघुराय।
तूटे तूटे फिरत हौ, झूठे बिरद कहाय॥ 689 ॥

O Rama, tell me, of whom destitute you have been a kin and which downtrodden you have helped cross over the worldly ocean? You are moving about gratified, on being praised falsely, as a Saviour.

Comments : "O God, unless you redeem me, your reputation as a kin of the destitute and uplifter of the downtrodden is false."





थोरैई गुन रीझते, बिसराई वह बानि।
तुमहूँ कान्ह मनौ भये, आज काल के दानि॥ 690 ॥

O Krishna, there was a time when you were allured by a little virtue. Now you have forsaken that habit. It seems that you have also become a donor of present times.

Comments : Here the poet complains to Lord Krishna charging him gently and frankly of miserliness.

कब कौ टेरत दीन रट, होत न स्याम सहाय।
तुमहूँ लागी जगत गुरु, जग-नायक जग बाय॥ 691 ॥

“Since long I have been calling you with my humble reiteration, O Krishna! But you are not helping me at all. O Arch Preceptor, and Chief of the Universe, it seems you have also caught the ways of the world.”

Comments : God, influenced by the ways of the world, seems to have forgotten his role of being a Saviour.





ज्यों है हाँ त्यों हो हूँ गौ, हाँ हरि अपनी चाल।
हठ न करौ अति कठिन है, मौ तारिबौ गुपाल ॥ 692 ॥

O God, whatever is, let it be. I shall bear whatever is in store for me according to my deeds, good or evil. O God, do not insist. It is very difficult for you to redeem me as I am a great sinner.

Comments : The couplet shows the close affinity and feeling of oneness of the devotee with Krishna. The devotee apprehends that he is so sinful that his redemption is difficult. Yet he has an inherent wish to be redeemed.

करौ कुबत जग कुटिलता, तजौ न दीन दयाल।
दुखी होहुगे सरल हिय, बसत त्रिभंगीलाल ॥ 693 ॥

O' all merciful God, the whole world may slander me, I shall not abandon my maliciousness. For you will find it extremely troublesome to dwell in a simple straight heart, O Tribhanga Lal!

Comments : Tribhanga Lal - Krishna with three bends in his body. This couplet is an excellent example of poet's scholarship. When Krishna plays on his flute, his body bends at three places -- on feet, waist and neck. The devotee adores Krishna in this posture and calls him Tribhanga Lal i.e. crooked at three places. How can Krishna, with a frame crooked at three places, reside in a simple straight innocent heart?





मोहि तुम्हें बाढ़ी बहस, को जीतै जदुराज ।
अपने अपने बिरद की, दुहूँ निबाहनि लाज ॥ 694 ॥

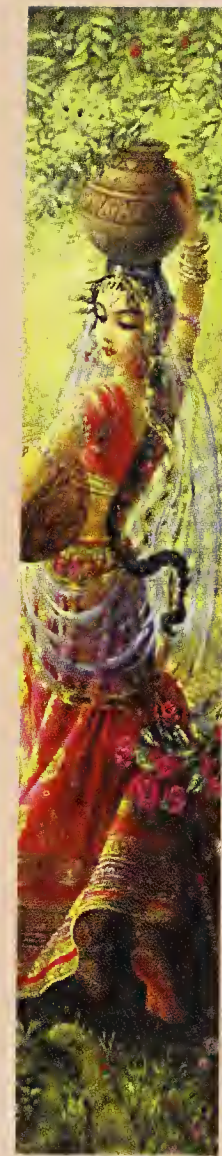
O Yudhraj, there is a keen competition between You and me. We both have to keep our prestige and reputation. Let us see who wins it.

Comments : Yudhraj - Lord Krishna. The cause of competition is that the devotee regards himself a great sinner and Krishna is called the saviour of all. The devotee wants that Krishna has to go on playing his role as a redeemer of sinful ones.

समै पलट पलटै प्रकृति, को न तजै निज चाल ।
भौ अकरुन करुना करौ, यह कपूत कलि काल ॥ 695 ॥

With the passage of time, one's nature also changes. Who does not give up one's tradition? O Lord, full of compassion, in this wicked and vile Kaliyug, you have also become merciless.

Comments : Kaliyug - Last and fourth aeon of the Creation according to Hindu mythology.





तौ बलिए भलिए बनी, नागर नंदकिसोर।
जौ तुम नीकै कै लखौं, यो करनी की ओर॥ 696 ॥

O Wise Krishna, with your blessings everything will be all right. Only, if you could have a generous view of my deeds (misdeeds).

Comments : The devotee pleads, “O Krishna, do not look into my deeds. You are saviour of the destitute, rescue me.” God’s favour can set wrong things even right.

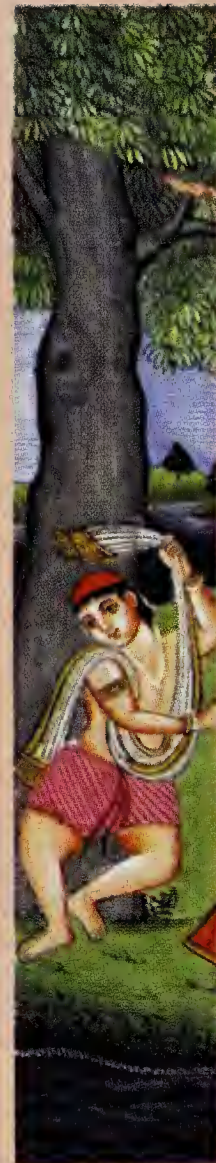
हरि कीजतु तुम सौं यहै, बिनती बार हजार।
जिहिं तिहिं भांति डरयौ रहौ, पर्यौ रहौ दरबार॥ 697 ॥

O God, I beg to entreat you thousands times to let me remain lumped here in any condition, whatsoever, in your very Presence.

Comments : The devotee would not mind the condition, good or bad. He would like to remain in God’s presence always.

निज करनी सकुचौं हि कत, सकुचावति इहि चाल।
मोहू से अति बिमुख सौं, सनमुख रहि गोपाल॥ 698 ॥

I have always been very averse, yet you have taken me in your presence. I am





already ashamed of my deeds. O Krishna, you are putting me to more shame by being too generous to me.

Comments : The devotee observes that he is a great sinner and deserves no mercy. Yet God has been very generous to him. He says, “O God, you are so great and munificent.”

कीजै चित सौई तरौं, जिहिँ पतितन के साथ।
मेरे गुन अवगुन गननि, गनौ न गोपी नाथ॥ 699 ॥

O Krishna, do not consider my merits or demerits. Have in mind that kindness for me that I may also swim across the worldly ocean alongwith the fallen.

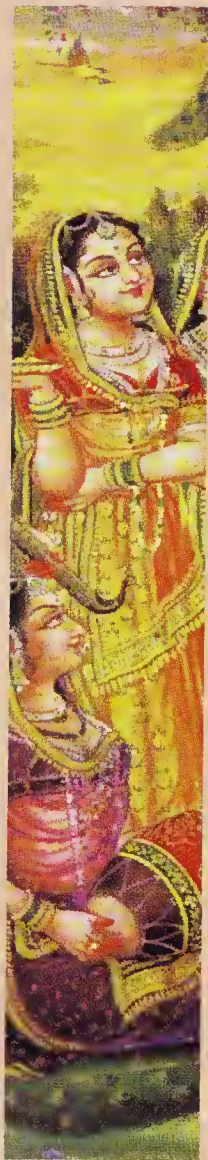
प्रगट भये द्विजराज कुल, बसे सुबस ब्रज आय।
मेरे हरौ कलेस सब, केसौ केसौ राय॥ 700 ॥

Obeisance to Father (Keshavrai)

O Keshavrai! Kindly mitigate and end all my sufferings and troubles, physical as well as spiritual. For you were born in a noble Brahman Chandravanshi family and settled in Braj on your own accord. So you are like Krishna himself.

Comments : Keshavrai was Bihari's father.





मोहू दीजै मोख ज्यौँ, अनेक दियौ अधमनि ।
जौ बाँधे ही तोख तौ, बाँधे अपने गुननि । 701 ॥

O God, grant me salvation too, as you have granted to so many sinners and fallen. But if your satisfaction lies in my bondage or in chaining me, then tie me by the rope of your love and virtues.

Comments : Salvation or bondage, the devotee's ultimate desire is to remain close to God.

नृपस्तुति वर्णन

चलत पाय निगुनी गुनी, धन मनि मोती माल ।
भेंट भये जयसाहि सौँ, भाग चाहियत भाल ॥ 702 ॥

Eulogy of the King

Both meritorious and those void of merit get presents of wealth, jewels, pearls and rubies from Raja Jai Shah. Only 'meeting him' should be written in one's book of destiny.

Comments : In this couplet, Bihari eulogises Raja Jai Shah, his patron, for his munificence and generosity.





रहति न रन जयसाहि मुख, लखि लाखन की फौज ।
जाचि निराखर हू चलै, लै लाखन की मौज ॥ 703 ॥

In war, even an army of lakhs cannot hold its own against Jai Shah. He is the one from whom, what to say of the learned, even the illiterate-one gets lakhs in gifts and reward.

Comments : Mere sight of Jai Shah is enough to make many-lakhs strong army of the enemy run away from the battlefield. The poet here eulogises the ruler Jai Shah for his gallantry and munificence.

प्रतिबिंबित जयसाहि दुति, दीपति दरपन धाम ।
सब जगजीतन कौं कियौ, काय ब्यूह मनु काम ॥ 704 ॥

The splendour of Jai Shah, as reflected in the House of Mirrors, is so illuminating as if Cupid has made a strategic battle-array (of his body) to conquer the whole world.

Comments : In a mirror house, innumerable images of a single object are formed due to reflection.





घर घर हिंदुनि तुरकिनी, देती असीस सराहि।
पतिनु राखि चादर चुरी, तैं राखी उस माहिं॥ 705 ॥

Both the Hindu women as well as Turkish women are blessing and lauding JaiShah who protected their husbands from war and kept the honour of their headcovers and bangles i.e. saved them from being widowed.

Comments : Once there was going to be a war between Hindu Rajputs and MoslemTurks. Jai Shah intervened and prevented the war. The women both Hindu and Turkish, blessed him. On being widowed, Hindu women break their bangles and Moslem women put off their headcovers.

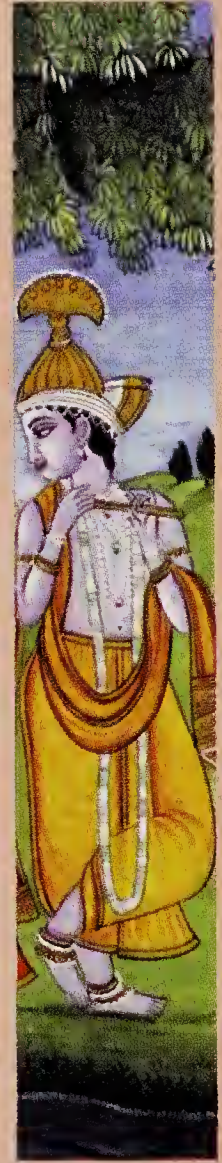
सामा सैन सयान की, सबै साहि के साथ।
बाहुबली जयसाहि जू, फते तिहारे हाथ॥ 706 ॥

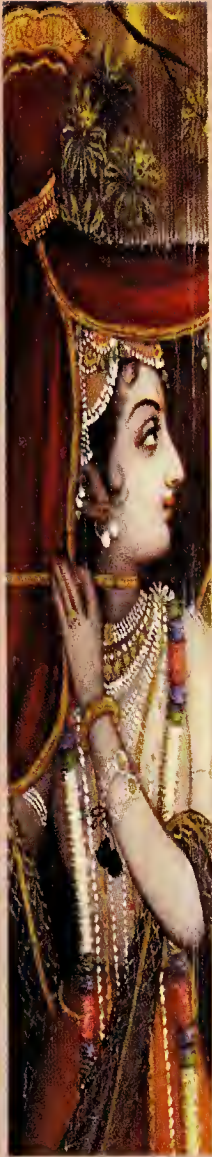
Supplies, army and intelligence may be with the ruler of Delhi, Shah Jahan. But O Valiant Jai Shah, Victory is in your hands (or Victory is thine).

हुकुम पाय जयसाहि कौ, हरि राधिका प्रसाद।
करी बिहारी सतसई, भरी अनेक सवाद॥ 707 ॥

By the command of Jai Shah and with the blessings of Radha Krishna, Bihari completed this Sat Sai and filled it with many sentiments and tastes.

Comments : Sat Sai - A work comprising 700 couplets.





संवत् ग्रह ससि जलधि छिति, छट तिथि बासर चंद ।
चैत्र मास पछ कृष्ण में, पूरन आनंद कंद ॥ 708 ॥

This volume, the source of perfect joy and happiness was completed on Monday, the sixth day of the dark-half of the month of Chaitra in Vikrami Samvat 1719 (i.e. in 1663 A.D.)

Comments : The authenticity of this couplet is doubtful.

परिशिष्ट
गुरजन दूजे ब्याह कौं, निति उठि रहत रिसाय ।
पति की पत राखति बहू, आपुनि बाँझ कहाय ॥ 709 ॥

APPENDIX

In order to have a second marriage for their son, the elders in the family remain annoyed with her everyday. The daughter-in-law, for preserving the prestige of her husband, professes herself to be barren.

Comments : Socially, a husband could have a second marriage only if the first wife was barren. The couple had no offspring. Elders insist on second marriage for the son. The faithful wife knows that her husband is impotent, yet she lets them call her barren so that the prestige of her husband is preserved.

Alternatively, the hero loves another woman. He puts a proposal of second marriage before elders. All are annoyed with him for the proposal. When the heroine knows of her husband's secret love, she happily bears the blame of being barren in order to facilitate his second marriage.





अंत मरेंगे चलि जरें, चढ़ि पलास की डार।
फिरि न मरे मिलि हैं अली, ये निरधूम अँगार॥ 710 ॥

O Friend, all have to die one day. Let us climb up the Palash and burn ourselves on its branch. You will not get such smokeless live-coal again for dying.

Comments : Palash -- Butea-fondosa. The leaves of Palash in Spring are red like flames of fire (an illusion of live-coal in the flowers of Palash). In ordinary fire, there is smoke which is troublesome but the leaves of Palash are such a live-coal, burning on which wil not be troublesome as there wil be no delay in burning on it.

जदपि पुराने बक तरु, सरवर निपट कुचाल।
नये भये तु कहा भयौ, ये मन-हरन-मराल॥ 711 ॥

O Lake, though these are old herons, yet they are absolutely malicious. What if they are new arrivals, these swans are attractive and alluring at least.

Comments : It is not wise for a ruler to go on trusting and loving malicious and deceitful old servants and not to show due consideration to new meritorious people. Through this couplet, the poet uses lake as a medium to make his point and tries to persuade the ruler to consult meritorious new blood also.





सखी सिखावति मान बिधि, सैननि बरजति बाल ।
हरखैं कहि मो हिय बसत, सदा बिहारी लाल ॥ 712 ॥

A friend teaches the heroine how to feign anger. She on her part forbids her through the language of wink, observing, "Pray, speak softly and gently because Krishna always dwells in my heart."

Comments : The heroine advises her friend not to speak aloud lest Krishna who resides in her heart all the time hear her and be displeased.

ठाढ़ी मंदिर पै लखै, मोहन दुति सुकुमारि ।
तन थाकेहु ना थकै, चख चित चतुर निहारि ॥ 713 ॥

O' wise friend, look at that delicate damsel, standing there on the roof top beholding the splendour of Krishna. Though her body is weary, her heart and eyes are never tired.

ससि बदनी मों साँ कहत, सो यह साँची बात ।
नैन नलिन ये रावरे, न्याय निरखि नै जात ॥ 714 ॥

O dear, you call me moonfaced. It must be true and I can understand it. Perhaps, that is the reason that your lotus eyes remain downcast when you look at me.

Comments : Another interpretation can be that the hero is in love with some other woman and cannot face the heroine because of his guilt.





जा मृग नयनी के सदा, बेनी परसति पाय।
ताहि देखि मन तीरथनि, बिकटनि जाय बलाय॥ 715॥

After beholding that deer-eyed belle with her braid of hair touching her feet, my heart would not care a hang for visiting formidable sacred places. Alternatively, After beholding that deer-eyed belle whose feet are always touched by Triveni, the three sacred rivers, my heart would not like to go on arduous pilgrimage.

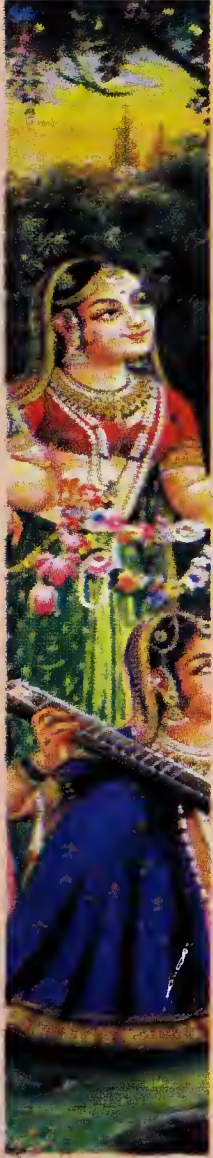
Comments : O heart, by beholding deer eyed Radha, you will get rid of your sins. Then there is no need to visit sacred places for redemption. Your salvation is in the feet of Radha. Her feet are the very confluence of three sacred rivers. So be devoted to her.

तजत अठान न हठ परयौ, सठमति आठौं जाम।
रहै बाम न बाम कौ, भयौ काम बेकाम॥ 716॥

The cunning Cupid has become obstinate and is not giving up his obduracy of tormenting her all the twenty four hours. He has become inimical to that woman without any cause.

Comments : The couplet describes the plight of a woman tormented by the agony of separation. She is tormented by sex all the time. To torment a woman is not sign of bravery. So Cupid has been called a rogue.





पायल पाय लगी रहै, लगे अमोलक लाल।
भौडरहू की भासिहै, बैंदी भामिनि भाल॥ 717 ॥

The anklet will be worn on feet even if it is studded with precious gems whereas ordinary mica-bindi adorns the forehead of a pretty and attractive lady.

Comments : A bindi on forehead is a sign of a Hindu woman's blessed state of her husband being alive and occupies a higher position even it is made of ordinary mica vis-a-vis gem studded anklets.

बाम तमासे कर रही, बिबस बारुनी सेइ।
झुकति हँसि हंसति झुकति, झुकि झुकि हाँसि हँसि देइ॥ 718 ॥

After having a drink, the senseless woman is creating a scene. She frets, she bows and she bursts into laughter. She laughs and bows, bows and laughs, again and again and amuses those who are all around.

भौ यह एसौई समौ, जहां सुखद दुख देत।
चैत चाँद की चाँदनी, डारति किये अचेत॥ 719 ॥

The times have so changed that even the things that used to give comfort and pleasure are troubling now. Look, the ever pleasing moonlight of the month of Chait is making one unconscious now.

Comments : Chait denotes March-April.





जदपि नाहिँ नाहीं नहीं, बदन लगी जक जाति।
तदपि भौहँ हाँसी भरिनु, हाँसियै ठहराति॥ 720 ॥

Though she goes on repeating continually 'no,no', yet from her jocose eyebrows, this looks a joke.

Comments : Her repeated refusal from laughing eyebrows looks like 'yes' and shows willingness on her part.

रुख रुखे मिस रोख मुख, कहत रुखैं हैं बैन।
रुखो कैसे होत ये, नेह चीकने नैन॥ 721 ॥

On the pretence of anger, you may behave rudely. And your utterances may be blunt too. But how will you make these love-drenched eyes dry?

Comments : Her love-lubricated eyes are betraying the truth.

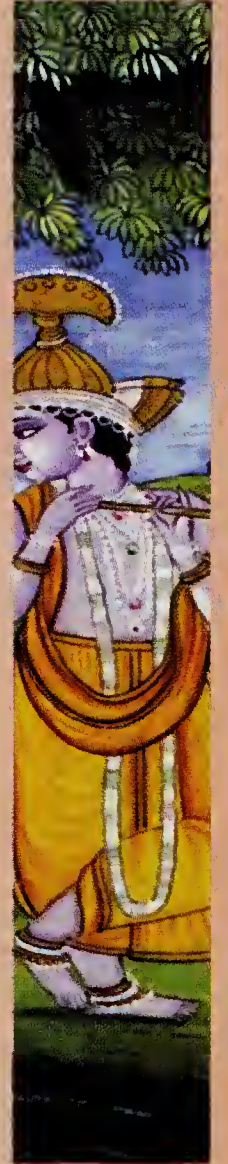
लग्यौ सुमन द्वै है सुफल, आतप रोस निवार।
बारी बारी आपनी, सीँच सुहृदता बार॥ 722 ॥

A good flower would beget good fruit. Protect it from the heat of your anger. O young beautiful lady, irrigate your small garden with loving heart.

Comments : Only a loving heart begets love. A friend observes, "O young lady, if you have loved him with a nice heart, the result will also be nice."

ललन चलन सुनि चुप रही, बोली आप न ईठ।
राख्यौ गहि गाढ़े गरौ, मनौ गलगली दीठ॥ 723 ॥

Having heard about her lover's departure, she kept mum and did not utter even a word, as if the tearful eyes had held her throat tightly.





Alternatively, the lover is also distressed at his departure and his eyes are full of tears. Due to excessive love, the beloved also does not utter a word, as if the tearful eyes of the lover have caused an acute obstruction in her throat.

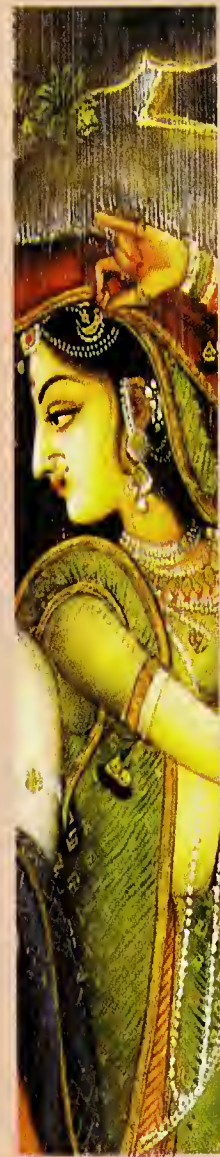
सकै सताय न तम बिरह, निसि दिन सरस सनेह।
बहै रहै लागी दृगनि, दीप सिखा सी देह॥ 724 ॥

The darkness of separation cannot oppress me as her lamp-flame-like body, which is full of tender love, dwells in my eyes day and night.

Comments : She is full of tender love for him. Her lamp-flame-like body always resides in his eyes.

जगत जनायौ जिहि सकल, सो हरि जान्यौ नाहिं।
ज्यौं आखिन देखियै, आँख न देखी जाहि॥ 725 ॥

You have not known or remembered the Supreme Being who has created this entire universe. All see with their eyes but eyes themselves are never seen. One sees every thing with eyes, but cannot see one's own eyes. Likewise the man is not remembering God who is the creator of the entire Universe and lives within oneself and is not seen.







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अरे परखै को करै	615	उनकौ हित उनहीं	289	कत बेकाज चलाइयत	168
अरे परे न करै	389	उनि हरकी हँसि	288	कत लपटैयत मो	192
अलि इन लोयन	259	कन देबौ सौँप्यौ ससुर	651	कत सकुचत निधरक	190

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कब की ध्यान लगी	67	कारे बरन डराबनौ	45	कौन सुने कासौं कहा	390
कब कौ टेरत दीन रट	691	कालबूत दूती बिना	322	क्यों बसियै क्यों	275
कर उठाय घूँघट करत	503	किती न गोकुल	7	क्यों हूं सहवात न	376
कर के भींड़े कुसुम	422	किय हायल चित चाय	510		
करत जात जेती	295	कियौ जु चिबुक उठाय	108		
करत मलिन आछी	525	कियौ सबै जग काम	581	खरी पातरी कान	367
कर मुँदरी की आरसी	347	कियौ सयानी सखिनि	144	खरी भीर हू भेदि	57
कर लै चूमि चढ़ाय	405	कीजै चित सौई तरौं	699	खरी लसति गोरे	492
कर लै सूँघि सराहि	646	कीनैहूँ कोरिक	280	खरे अदब इठलाहटी	361
करि फुलेल कौ आचमन	647	कुंज भौन तज भौन	548	खल बढ़ई बल	294
करी बिरह ऐसी तऊ	424	कुच गिरि चढ़ि अति	484	खिचै मान अपराध	102
करे चाह सो	33	कुटिल अलक छुटि	442	खिलित बचन अधखुलित	219
करौ कुबत जग कुटिलता	693	कुढंग कोप तजि रंगरलि	573	खेलन सिखए अलि	458
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कहत सबै कवि	264	केसर केसर कुसुम	197		
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कहलाने एकत रहत	569	कैसे छोटे नरनि तैं	599	गड़े बड़े छवि छाकि	176
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कहा कहौं बाकी	298	को छूट्यौ इहिँ जाल	638	गदराने तन गोरटी	248
कहा खेल मेंलेहुगे	373	को जाने ह्वै है	271	गनति गनवे तैं रहे	431
कहा भयौ जो बीछुरे	397	कोटि जतन कोऊ करै	595	गली अँधरी साँकरी	221
कहा लड़ैते दृग	227	कोटि जतन कोऊ करौ	408	गहकि गाँस औरै	200
कहि पठई मन	95	कोरि जतन कीजै	75	गहली गरब न कीजिये	369
कहि लहि कौन सकै	520	काँ हर सी एडीनि	509	गहै न एकौ गुन गरब	642
कहे जु बचन बियोगिनी	394	कौ कहि सकैं बडेनि	619	गह्यौ अबोलौ बोल	119

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गुनी गुनी सब कोउ	610
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जा मृग नयनी के	715	झुकि झुकि झपकौं	153	तजी संक सकुचति	421
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जुरे दुहुनि के दृग	61			तिय कत कमनैती	467
जो चाहै चटक न	365		ठ	तिय तरसौं हैं चित	572
जे तब होत दिखा	470	ठाढ़ी मंदिर पै लखै	713	तिय तिथि तरनि	18
जो तिय तुम मन	194			तिय निज हिय जु	291
जेती संपति कृपन कै	593		ड	तिय मुख लखि हीरा	448
जो सिर धरि महिमा	614	डगक डगति सी	315	तीज परब सौतिन	333
जौ न जुगुति पिय मिलन	547	डर न टरै नींद	277	तुम सौतिन देखत	109
जौन्ह नहीं यह तम	420	डारे ठोढ़ी गाड गहि	485	तुरत सुरत कैसैं	169
जौ बाके तन की	308	डिगत पानि डिगलात	661	तुहं कहति हौ आपहू	99
जौ लौं लखौं न कुल	104			तू मत माने मुकतई	78
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ज्यौं ज्यौं आवति	154	ढरे ढार ते ही	263	तू रहि सखि हौं हौं	232
ज्यौं ज्यौं जोबन	22	ढीठ परौसिनि ईठ	118	तेह तरैरौ त्यौर	191
ज्यौं ज्यौं पट झटकति	563	ढीठौ दै बोलति	28	तो तन अवधि अनूप	536
ज्यौं ज्यौं पावक	148	ढोरी लाई सुनन	337	तो पर वारौ उरबसी	323
ज्यौं ज्यौं बढ़ति बिभावरी	579			तो रस राच्यौ आन	368
ज्यौं द्वै हौं त्यों हौ हूँ गौ	692	तंत्री नाद कबित्त रस	597	तो लखि मो मन जो	486
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तौ अनेक अवगुन भरी	684	दूरी भजत प्रभु पीठि	674	न जक धरत हरि	538
तौ बलिए भलिए बनी	696	दृग उरझत टूटत	273	नट न सीस साबित	85
तौ लागि या मन सदन	679	दृग थिरकौ हैं अधखुले	542	नभ लाली चाली	152
त्यौं त्यौं प्यासेई रहत	533	दृगनि लगत बेधत	462	नये बिरह बढ़ती	138
		दृग मीचत मृगलोचनी	213	न ये बिस सिये अति	592
		देखत कछु कौतुक	42	नर की अरु नर नीर	623
त्रिबली नाभि दिखाय	41	देखत बुरे कपूर	297	नव नागरि तन	21
		देखी सौ न जुही	517	नहिं पराग नहि मधुर	630
		देख्यौ अनदेख्यौ कियै	44	नहिं हरि लौं हियरा	341
थाकी जतन अनेक	306	देवर फूल हने	46	नहि अन्हाय नहि	53
थोरैई गुन रीझते	690	देह लग्यौ ढिग	320	नहि नचाय चितवति	106
		देह दुल्हया की बदे	25	नहि पावस रितुराज	639
		दैखौ जागत वैसिय	344	नाक चढ़ै सीबी	234
		दोऊ अधिकाई भरै	362	नाक न जानी परति	423
दच्छिन पिय ह्वै	202	दोऊ चाह भरे	236	नागरि विविध बिलास	331
दहैं निगोड़ नैन	100	दोऊ चोर मिही	216	नाचि अचानक ही उठे	407
दिन दस आदर पाय	635	द्वैज सुधा दीधिति	250	नाम सुनत ही ह्वै	70
दियौ अरघ नीचै	233			नावकसर से लाय	238
दियौ जु पिय लखि	560			नासा मौरि नचाय	454
दियौ सु सीस चढ़ाय लै	686		ध	नाह गरज नाहर गरज	660
दिस दिस कुसमित	566	धन यह द्वैज जहाँ	79	नाहिन ये पावक प्रबल	568
दीठि न परत समान	528	धुरवा हैं हिं न	386	नाहि नही नाही	247
दीठि बरत बाँधी	59	ध्यान आनि डिग	348	निज करनी सकुचौं	698
दीप उजरे हू	31			नितिप्रति एकत ही	9
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दुखहायनि चरचा नही	355	नई लगनि कुल की	284	निपट लजीली नवल	218
दुचितै चित हलति	346	न कर न डर सब	181	निरखि नबोढ़ा नारि	27
दुरति न कुच बिच	499	नख रेखा सोहैं	172		

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दुसह दुराज प्रजानि	605	पर्यौ जोर विपरीत	207	प्रिय प्राननि की	123
दुसह बिरह दारुन	393	परसत पौछैत लखि	439	प्रीतम दृग मिहचित	211
निरदय नेहु नयौ	354	पल न चलै जकि	69	प्रेम अडोल डुलै	72
निसि अँधियारी नील	161	पलनि पीक अंजन	165	प्यासे दुपहर जेठ	601
नीकी दर्ई अनाकनी	687	पलनि प्रगटि बरुनीनि	426		
नीकौ लसत ललाट पर	444	पल सोह पगि	173		
नीच हिये हुलसे रहँ	594	पहरत ही गोरे गर	493	फिरत जु अटकत	189
नीचीयै नीची निपट	465	पहिर न भूखन कनक	526	फिरि घर कौ नूतन	567
नीठि नीठि उठि	208	पहुँचति डटि रन	62	फिरि फिरि चित	281
नैकु उतै उइँ बैठियै	357	पत्रा ही तिथि पाइयै	489	फिरि फिरि दौरत	463
नैकु न जानी परति	301	पाइ तरुनि कुच उच्च	644	फिरि फिरि बिलखी ह्यै	96
नैकु न झुरसी बिरह	293	पाय महावर देन कौ	508	फिरि फिरि बूझति कहि	419
नै कु हँसौंही बानि	483	पायल पाय लगी रहै	717	फिर सुधि दै सुधि	391
नैकौ उहि न जुदी	338	पारयौ सोर सुहाग	16	फूली फाली फूलसू	155
नैन लगे तिहिँ लगनि	77	पावक झर तें मेहू	387	फूले फदकत लै	466
नैना नेक न मानहिँ	262	पावकसौ नैननि लग्यौ	170		
न्हाय पहिरि पट	50	पावस कठिन पीर अबला	399		
		पावस घन अंधियारि	571	ब	
		पिय के ध्यान गही	349	बंधु भये का दीन के	689
प		पिय तिय सौँ हँसि	478	बद्धत बद्धत संपति सलिल	624
पग पग मग अगमन	513	पिय बिछुरन कौ	35	बद्धति निकसि कुच कौर	556
पचरंग रंग बैंदी बनी	452	पिय मन रुचि ह्वैवौ	325	बड़े कहाबत आपहू	494
पट की ढिग कत	94	पीठ दिय ही नैक	559	बड़े न हूजै गुननि बिन	649
पट पाँखें भख काँकरै	634	पूछे क्यौ रूखी	71	बतरस लालच लाल	254
पट सौँ पौछें परी	174	पूस मास सुनि	131	बन तन कौँ निकसत	272
पतवारी माला पकरि	672	प्रगट भये द्विजराज कुल	700	बन बाटनि पिक बटपरा	392
पति ऋतु अवगुन गुन	359	प्रगट्यौ आग बियोग	427	बर जीते सर मैन	460
पति रति की बतियाँ	36			बरजे दूनी ह्वे चढ़ै	550

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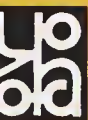
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